

Classical Mythology
CLAS 131/131H, Fall 2023
Midterm Exam
Wednesday, October 4, 2023

The exam will cover all the material in the course so far, up to and including the last lecture on the *Odyssey* on Monday, October 2. It was be done hard copy in-class, and will be closed book and closed note.

All the questions will be based on topics addressed in the lectures, although they also assume that you have done all the reading carefully. The best way to study for the exam is to review the notes from the lectures, paying particular attention to the major themes and issues that have been discussed, and to reread the passages in the texts that were quoted or discussed in lecture. The purpose of the midterm is to test how well you have understood and can explain the arguments and analyses presented in the lectures. Please note that time will be limited; you will need to know the material well in order to give a suitably full answer in the allotted amount of time.

The questions in section A will be fact-based, and will draw on information presented in the lectures; the only facts that I will not expect you to be able to produce are the dates of individual vases (you *will* be responsible for the dates of the three main styles of vase painting) and the details of Hesiod's genealogical scheme (although you *will* need know the major patterns, including the succession of dominant gods). At least one of the questions will deal with visual material. In this section please be careful not to do more than the question requires, since this will waste valuable time; for example, if the question asks for 'an example', do not provide two or three. The questions in section B and C will involve the comprehension of broader concepts; in your answers we will expect you to summarize accurately the arguments made in the lectures about the interpretation of individual works or sections of works that we have read. Note that near the beginning of most lectures there is a slide outlining the chief issues or questions to be explored in that lecture: these provide guides to the sorts of questions that will be asked in sections B and C of the exam. Again, it is important that your answer address the question as it is posed; we cannot give you credit for responses that, while correct in themselves, are not relevant to the question. In all cases make sure to focus on what's important and avoid filler (such as repeating yourself or paraphrasing the question as part of your answer) In the essay questions there is no need for a formal introductory paragraph; just get straight to the point.

You may answer the questions in any order, but you must clearly indicate in your blue book which question you are answering. You must answer all questions in the blue book; although you may write on the exam sheet itself, nothing written there will count towards your grade. You may find it helpful to read through the entire exam before you begin. On the cover of your blue book, write your name, your Discussion Group number, and the course number, and sign the pledge; we don't need your PID. **Please return your exam sheet along with your blue book.**

A) Basic Knowledge (6 points per question = 30 points)

You will answer **five** (5) of seven questions. Be sure to answer **only five**; if you answer more, we will **not** pick your best five, but will simply stop grading after the first five. Answers should be approximately three to five sentences; bullet-point form is recommended. Be careful not to do more than the question asks. You should take no more than **15 minutes** for this part of the exam.

B) Quotations (35 points)

You will choose **one** (1) of two quotations. These quotations will be passages that were quoted and/or extensively discussed in the lectures and that were important for our analysis of the works in which they occur. In simple bullet-point format, you will identify (1) the work from which it is taken, (2) its author, and (3) its basic context within the work (speaker, addressee, situation, etc.). Then, in one or two concise paragraphs, you will discuss how the themes and issues in this particular passage relate to the work as a whole. Your answer should be roughly two to three pages of your blue book. You should take about **15 minutes** for this section of the exam.

C) Key Concepts (35 points)

You will answer **one** (1) of two questions. You should write in complete sentences, and your answer should be approximately two to three pages of your blue book. Please cite specific details to support your answer, although you will not need to cite line numbers. You should take about **20 minutes** for this part of the exam.

The Nature of Myth

The Nature of Myth

- What are the distinguishing characteristics of a myth? What makes something a 'myth' and not something else?
- Can we clearly differentiate myths from other, similar types of things?

The Nature of Myth

- What words or distinguishing characteristics do you associate with the idea of 'myth'?

Myth: True or False?

- Greek *mythos*: word, speech, story
- Greek *logos*: word, argument, reason, account (cf. logic, biology, anthropology, psychology, etc.)
- *Mythos* vs. *logos*: not ‘falsehood vs. truth’ or even ‘fiction vs. fact’, but ‘traditional tale’ vs. ‘rational analysis’; traditional, and thus unverifiable

Traditional

- Myth is a traditional tale
- What does 'traditional' mean?

Traditional

- Latin *traditio*, from *tradere*, ‘to hand over, deliver, pass on’
- ‘Handed down over time’
- Typically
 - oral
 - anonymous
 - variable

Traditional

- Oral and anonymous? Then why are we going to spend so much time reading specific texts with named authors?

Traditional

- Oral and anonymous? Then why are we going to spend so much time reading specific texts with named authors?
- What if ancient Greek myths had remained only oral?

Traditional

- Oral and anonymous? Then why are we going to spend so much time reading specific texts with named authors?
- What if ancient Greek myths had remained only oral?
- What survives is not 'the myth' itself, but specific versions of the myth produced by individual writers and artists
- Can a tale invented by a known individual writer be, or become, a myth?

Tale

- Myth is a traditional tale
- What does 'tale' mean?

Tale

- Related to 'tell' and 'talk'
- *Oxford English Dictionary*, 'tale' 3: 'That which one tells; the relation of a series of events; a narrative, statement, information'
- Usually involves a narrative structure: initial situation, complication, resolution
- Distinguishes myths from many other oral traditions, such as . . .

Tale

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- *Oxford English Dictionary*, 'tale' 3: 'That which one tells; the relation of a series of events; a narrative, statement, information'
- Usually involves a narrative structure: initial situation, complication, resolution
- Distinguishes myths from many other oral traditions, such as sayings, rhymes, jokes, or even practices (example: the Tooth Fairy)
- Can a character be a myth?

Tale

- Are all traditional tales myths? What other names do we give traditional tales?

Tale

- Are all traditional tales myths? What other names do we give traditional tales?
- Consider two:
 - folk tales / fairy tales
 - fables

Myth vs. Folk Tale

- Example of a folk tale: Cinderella
- Example of a Greek myth: Oedipus
- Differences:
 - Characters:
 - Setting:
 - Situations and concerns:

Myth vs. Folk Tale

- Example of a folk tale: Cinderella
- Example of a Greek myth: Oedipus
- Differences:
 - Characters: ordinary people vs. elite
 - Setting: 'once upon a time' vs. historical
 - Situations and concerns: everyday vs. existential
- Not a hard and clear-cut distinction

Myth vs. Fable

- Example of a fable:
 - The milkmaid and her pail
- Example of a myth:
 - Oedipus

Myth vs. Fable

- Example of a fable:
 - The milkmaid and her pail
- Example of a myth:
 - Oedipus
- Myths, as presented in ancient sources, rarely have a simple moral message.

Myth: A Working Definition

- ‘A traditional tale with secondary, partial reference to something of collective importance’
 - Walter Burkert, *Structure and History in Greek Mythology and Ritual* (Berkeley: University of California Press, 1979) 23

Collective Importance

- 'Myth is a traditional tale with secondary, partial reference to something of **collective importance**'
- What does this mean?

Collective Importance

- ‘Myth is traditional tale applied; and its relevance and seriousness stem largely from this application’ (Burkert, *ibid.*).

Collective Importance

- ‘Myth is traditional tale applied; and its relevance and seriousness stem largely from this application’ (Burkert, *ibid.*). Applied to ongoing questions about:
 - the nature of the world and the role of humans within it
 - relationships between people: family and community
 - human identity, both as individuals and as members of a community
- Can we make a sharp distinction between these questions and those to which folk tales are applied?

'Myth': A Question, Not an Answer

- To label something a 'myth' is to assert that it has certain characteristics.
- Yet many things display some but not all of these characteristics, so that the boundaries between 'myth' and other related categories are not always clear.
- To label a story a 'myth' is therefore a way to open up discussion about its meaning and cultural significance, not close it off.

Discussion Group Post 1

- 'Myth is a traditional tale with secondary, partial reference to something of collective importance' (Walter Burkert)
- Are there any aspects of contemporary American culture that fit that definition, either fully or partially? That is, are there aspects of our culture that we might productively analyze as myths?

Discussion Group Post 1

- Start by introducing yourself. Then propose and debate with the members of your group examples of possible 'modern myths'. Consider the following questions. Is it traditional (handed down over time, oral, anonymous, variable)? Is it a tale, that is, does it involve a narrative of events? Does it refer to something of collective importance, and if so, what is it?

Discussion Group Post 1

- Possible 'modern myths' include fictional stories and characters (books, movies, TV shows), historical stories and characters, urban legends, even memes. Your goal is to explore the ways that we can use the category 'myth' to think about aspects of contemporary culture from a new angle.
- Full guidelines under the Discussions tab

Discussion Group Post 1

- To find your Discussion Group: select the People tab in the left-hand menu of the course Canvas site, then select Groups; the group you're in will not have the locked symbol next to the group number
- Your comments and responses are due in Discussions by 11:59 PM, Saturday 8/26

Next Lecture

- Historical Background and Literary Sources
- Trial pop quiz: bring laptop or device

Historical Background

and Literary Sources

Discussion Group Post 1

- Guidelines under Discussions tab
- Due 11:59 PM Saturday
- To find your group, select the People tab in the left-hand menu of the course Canvas site, then select Groups; the group you're in will not have the locked symbol next to the group number.
- If you enrolled in the course this week and haven't yet been assigned to a Discussion Group, send me an email.

Historical Background

and Literary Sources

Just the Facts, Ma'am

- Be able to identify
 - conventional names, dates, and key cultural developments of major historical periods
 - major literary genres, authors, and works
- Note: all the basic information can be found in chart form in the Timeline available in Files ([link on this lecture's Canvas Page](#))

Major Historical Periods of Greek and Roman Antiquity

- Bronze Age: c.1800-c.1100 BCE
 - Early Iron Age: c.1100-c.800 BCE
 - Archaic Period: c.800-c.500 BCE
 - Classical Period: c.500-323 BCE
 - Hellenistic Period/Roman Republic: 323-31 BCE
 - Roman Imperial Period: 31 BCE-c.300 CE
- BCE = Before the Common Era ('B.C.');
- CE = Common Era ('A.D.');
- c. = *circa*, 'about, roughly'

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Bronze Age

c.1800-c.1100 BCE

- Name comes from the fact that bronze was the most important metal (esp. for weapons)
- Highly developed civilizations in Near East (Egypt, Mesopotamia, Anatolia)
- Mycenaean civilization in Greece

Bronze Age



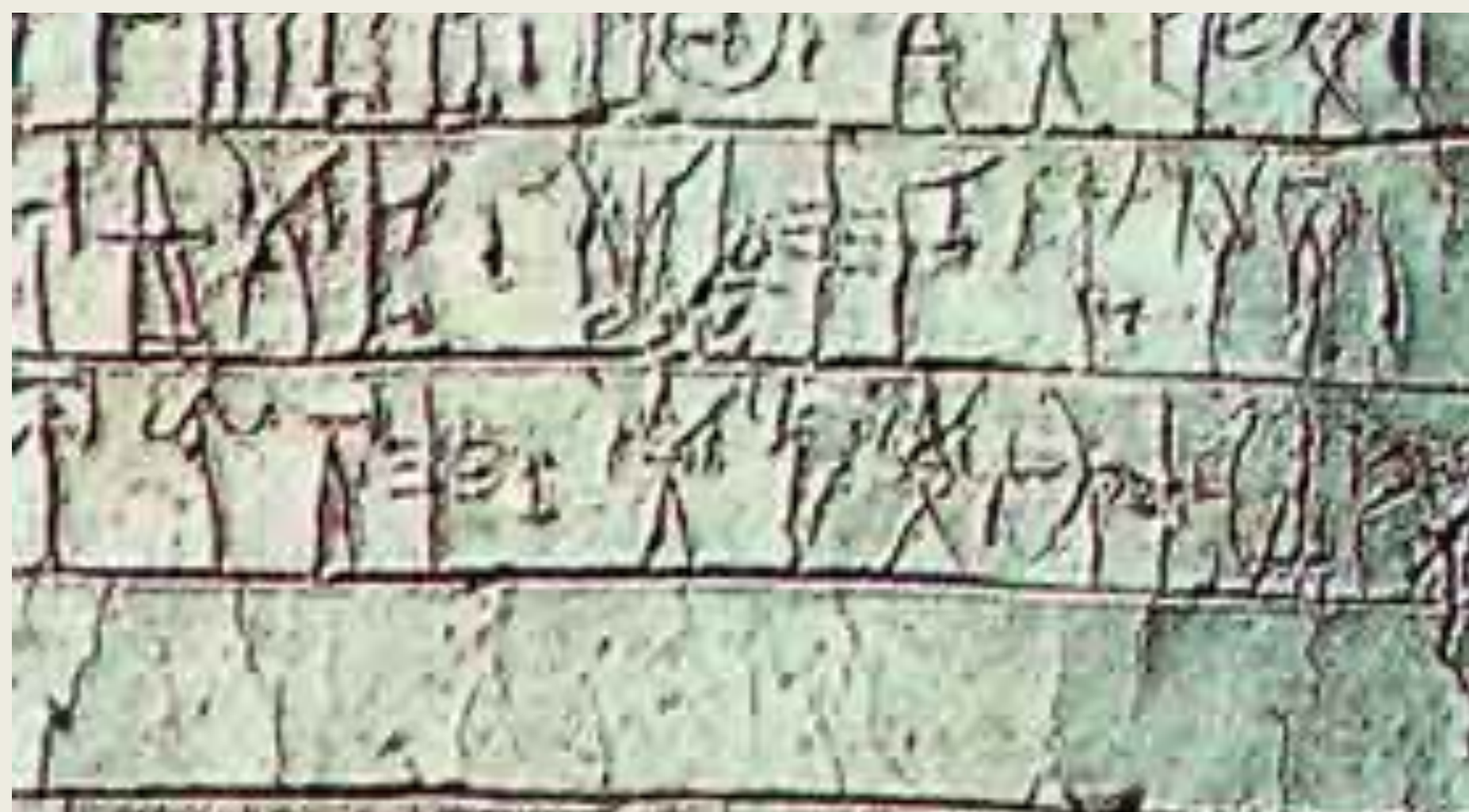
Bronze Age

c.1800-c.1100 BCE

- Mycenaean civilization in Greece
 - Mycenae and other sites
 - Political/social organization centered on 'palaces'
 - Script: Linear B; used only for inventories, NOT for literature

Linear B

												
a	da	ja	ka	ma	na	pa	qa	ra	sa	ta	wa	za
												
e	de	je	ke	me	ne	pe	qe	re	se	te	we	ze
												
i	di		ki	mi	ni	pi	qi	ri	si	ti	wi	
												
o	do	jo	ko	ma	no	po	qo	ro	so	to	wo	zo
												
u	du	ju	ku	mu	nu	pu		ru	su	tu		



Early Iron Age

c.1100-c.800 BCE

- Name comes from the fact that iron had begun to replace bronze as the most important metal
- Major upheavals throughout Near East and eastern Mediterranean, c.1200-1100
- End of Mycenaean civilization: collapse of palace societies, disappearance of Linear B
- Greek 'Dark Age'
- Origin of many Greek myths?

Archaic Period

c.800-c.500 BCE

- ‘Archaic’ from ancient Greek *archē*, ‘beginning’
- Origins of ‘classical’ Greek culture
- Four key (for us) developments
 - Formation of the *polis*
 - Development of overseas trade and colonization
 - Introduction of alphabet from Phoenicia
 - Beginnings of Greek literature

Formation of the *Polis*

- The Greek word *polis* is usually translated as 'city-state': a city that was a sovereign political unit (for example, Athens, Thebes, Corinth)
- Also: an ethnic, social, and religious community
- Most elements of a person's identity that we now think of as separate variables (national, ethnic, religious) were aspects of belonging to a particular *polis*.

Greek Trade and Colonization

c. 800-c. 500 BCE



Phoenician Trade and Colonization

c.900-c.500 BCE



Phoenicians: homeland in what is now Lebanon
Spoke a language closely related to Hebrew

Phoenician and Greek Alphabet

PHOENICIAN		GREEK/ROMAN			
ALEPH	𐤀	ALPHA	Α	Α	
BETH	𐤁	BETA	Β	Β	
GIMEL	𐤂	GAMMA	Γ	Γ	
DALETH	𐤃	DELTA	Δ	Δ	
HE	𐤄	EPSILON	Ε	Ε	
VAV	𐤅			Φ	
				Χ	
HETH	𐤆	ETA	Η	Η	
TETH	𐤇	THETA	Θ	Θ	
YOD	𐤈	IOTA	Ι	Ι	
KAPH	𐤉	KAPPA	Κ	Κ	
LAMED	𐤊	LAMBDA	Λ	Λ	
MEM	𐤋	MU	Μ	Μ	
NUN	𐤌	NU	Ν	Ν	
SAMEK	𐤍	XI	Ξ	Ξ	
		AYIN	𐤎	OMICRON	Ο
		PE	𐤏	PI	Π
		SADE	𐤐		
		KOPH	𐤑		Q
		RESH	𐤒	RHO	Ρ
		SHIN	𐤓	SIGMA	Σ
		TAW	𐤔	TAU	Τ
				UPSILON	Υ
				PHI	Φ
				CHI	Χ
				PSI	Ψ
					Υ
		ZAYIN	𐤕	ZETA	Ζ
				OMEGA	Ω
PHOENICIAN		GREEK/ROMAN			

Archaic Period

c.800-c.500 BCE

- Beginnings of Greek literature
 - Homer
 - Epic: long narratives in verse
 - *Iliad* (c.750 BCE?)
 - *Odyssey* (c.725 BCE?)
 - From oral tradition to written poem

Archaic Period

c.800-c.500 BCE

- Beginnings of Greek literature
 - Hesiod (c.700 BCE?)
 - ‘wisdom’ poetry (didactic)
 - *Theogony* and *Works and Days*
 - Homeric Hymns (c.700-500 BCE?)
 - anonymous

Classical Period

c.500-323 BCE

- Persian Wars: 490 and 480-479 BCE
- Rivalry among major Greek city-states
- Peloponnesian War (Athens vs. Sparta): 431-404 BCE
- Major literary genres
 - Tragedy
 - Philosophy
 - History

Classical Period

c.500-323 BCE

- Major literary genres: tragedy
 - Drama written in verse
 - Aeschylus (c.525-456 BCE)
 - *Oresteia: Agamemnon, Libation Bearers, Furies*
 - Euripides (c.485-406 BCE)
 - *Hippolytus, Medea, Bacchae*

Classical Period

c.500-323 BCE

- Major literary genres: philosophy
 - Critiques of traditional wisdom and alternative rationalizing theories about the nature of the world and human life
 - Xenophanes (c.570-475 BCE): verse
 - Prodicus (active c.450-c.400 BCE): prose
 - Plato (c.429-347 BCE): prose

Classical Period

c.500-323 BCE

- Major literary genres: history
 - Rationalizing accounts of the past written in prose
 - Hecataeus (late 6th-early 5th century BCE)
 - Herodotus (c.485-c.420 BCE)

Hellenistic Period

323-31 BCE

- Name

Hellene = Greek

Hellenize = to speak Greek, adopt Greek culture

Hellenistic = period of adopted Greek culture

- Key historical developments

- Alexander the Great (356-323 BCE)

- Territorial kingdoms after his death

- Literature becomes self-consciously 'literary' and scholarly

- Rome becomes dominant power in the Mediterranean

Hellenistic Period



Hellenistic Period

323-31 BCE

- Roman Republic: 510-31 BCE
- Roman conquest of Mediterranean world: c.250-150 BCE
- Romans heavily influenced by Greek culture, but kept their Latin language
- Roman civil wars: first century BCE
- Augustus becomes first emperor of Rome:
31 BCE

Imperial Period

31 BCE-c.300 CE

- Augustus: ruled 31 BCE-14 CE
- Vergil (70-19 BCE)
 - The *Aeneid*: an epic for Augustus
- Apuleius (c.125-c.170 CE?)
 - *The Golden Ass*: novel
- Constantine (first Christian emperor): ruled 312-337 CE
- Eventual end of Greek and Roman myth as living traditions

The Roman Empire (Second Century CE)



Trial Pop Quiz

- Open the CLAS 131 course site in Canvas
- Click the Quizzes tab in the left-hand menu
- Click link for 'Trial Pop Quiz'
- Click 'Begin'
- Take quiz; click 'Submit'
- Click 'Submit for Grading'
- If you have trouble, you can take the quiz with paper and pen; turn it in to a member of the instructional team before you leave the lecture hall.

Trial Pop Quiz

- What are the dates of the Greek Archaic Period?
 - c.1800 to c.1100 BCE
 - c.800-c.500 BCE
 - c.500-323 BCE
- Which of the following authors does NOT date to the Greek Classical Period?
 - Herodotus
 - Apuleius
 - Aeschylus
- True or False: The Romans were heavily influenced by Greek culture, but kept their Latin language.

Next Lecture: Visual Sources

How to Read an Image

Study Guide available this weekend

Visual Sources

How to Read an Image

Visual Sources

- Be able to:
 - name the major media of ancient Greek and Roman art
 - name and identify major types of Greek architectural relief sculpture
 - name, identify, and date major styles of Greek vase painting
 - explain what is meant by ‘visual conventions’ and identify major visual conventions used in Greek vase paintings

Major Media of Ancient Greek and Roman Art

- Painting
 - Wall painting ('frescoes'; surviving examples mostly Roman)
 - Vase painting (Archaic and Classical Greek periods)
- Sculpture
 - Free-standing statues (Archaic period on)
 - Reliefs, often architectural (Archaic period on)
- Mosaics (Hellenistic and Roman imperial periods)
- Metalwork
 - Jewelry and luxury table ware
 - Coins (Archaic period on)

Coins

- Originated in western Anatolia (modern Turkey) around 600 BCE and spread through most of Mediterranean world
- The images on coins functioned to 'brand' the city or ruler who issued them



Mosaics



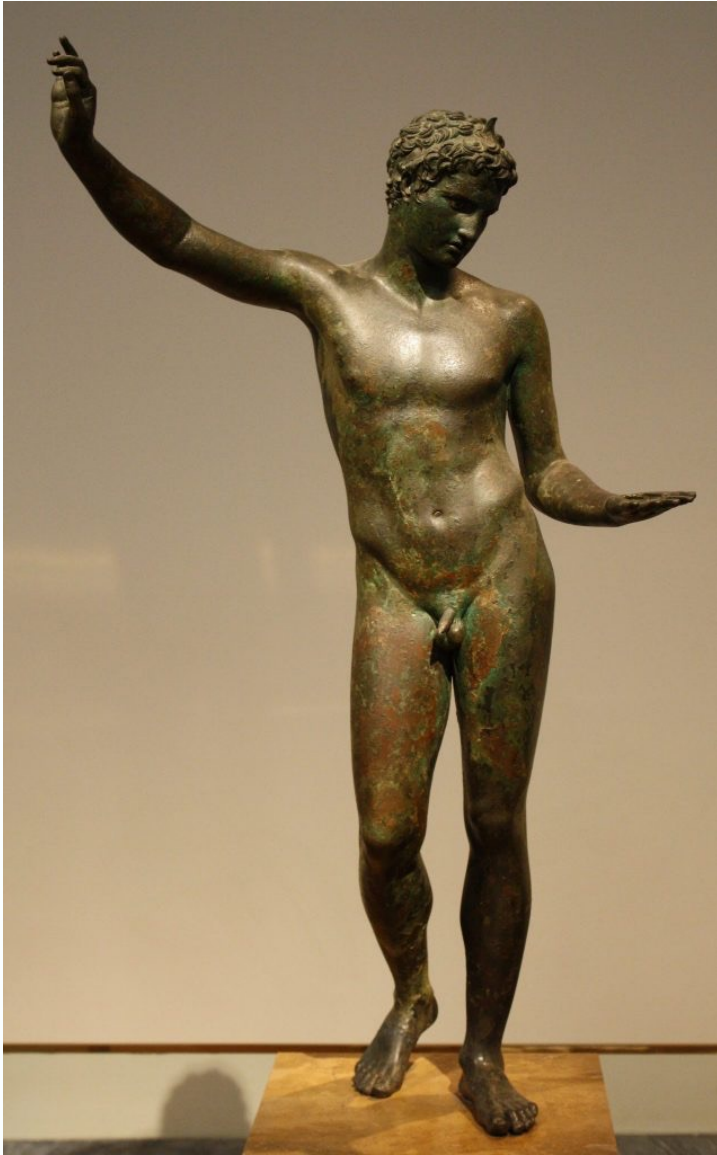
- Originated in the 4th c. BCE and refined during the Hellenistic period; very popular during Roman imperial times; mostly used for luxury flooring
- Roman imperial period; now in Bardo Museum, Tunis

Mosaics



- *Tesserae*: stones cut for the purpose of making mosaics; some smaller than 1 millimeter across; fitted closely together to recreate the effects of painting.
- 3rd c. CE; now in Sousse Museum, Tunisia

Sculpture: Free-Standing Statues



Bronze originals



Roman copies: marble lacks the tensile strength of bronze, hence the need for supports

Sculpture: Free-Standing



- Originally painted: not this . . .

Sculpture: Free-Standing



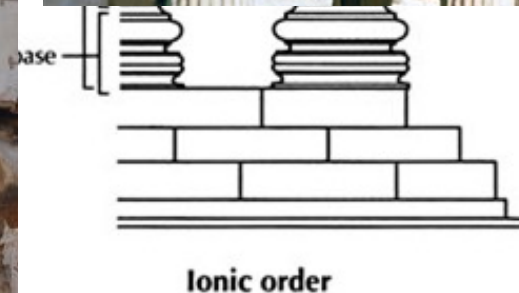
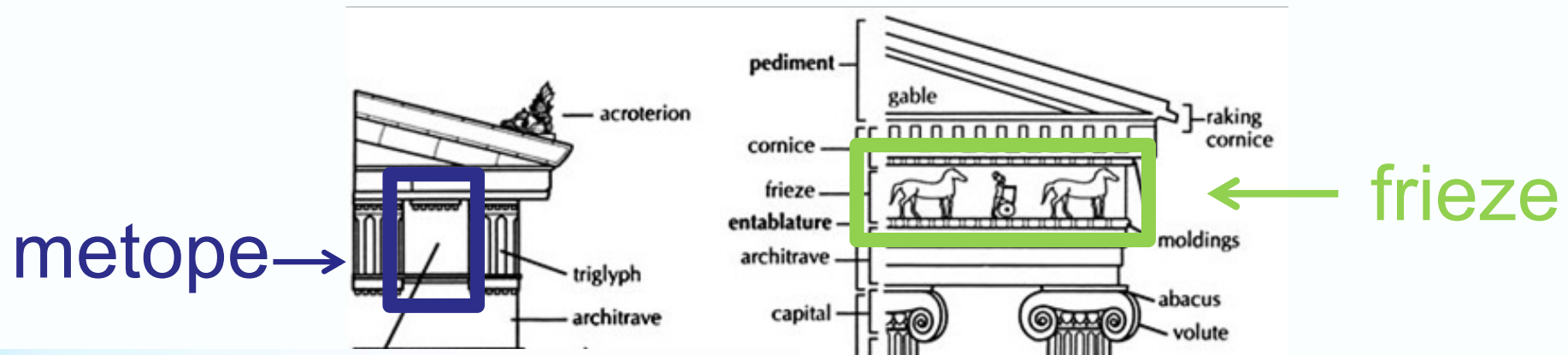
- Originally painted: not this, but this
 - [Link to article on lecture Page](#)

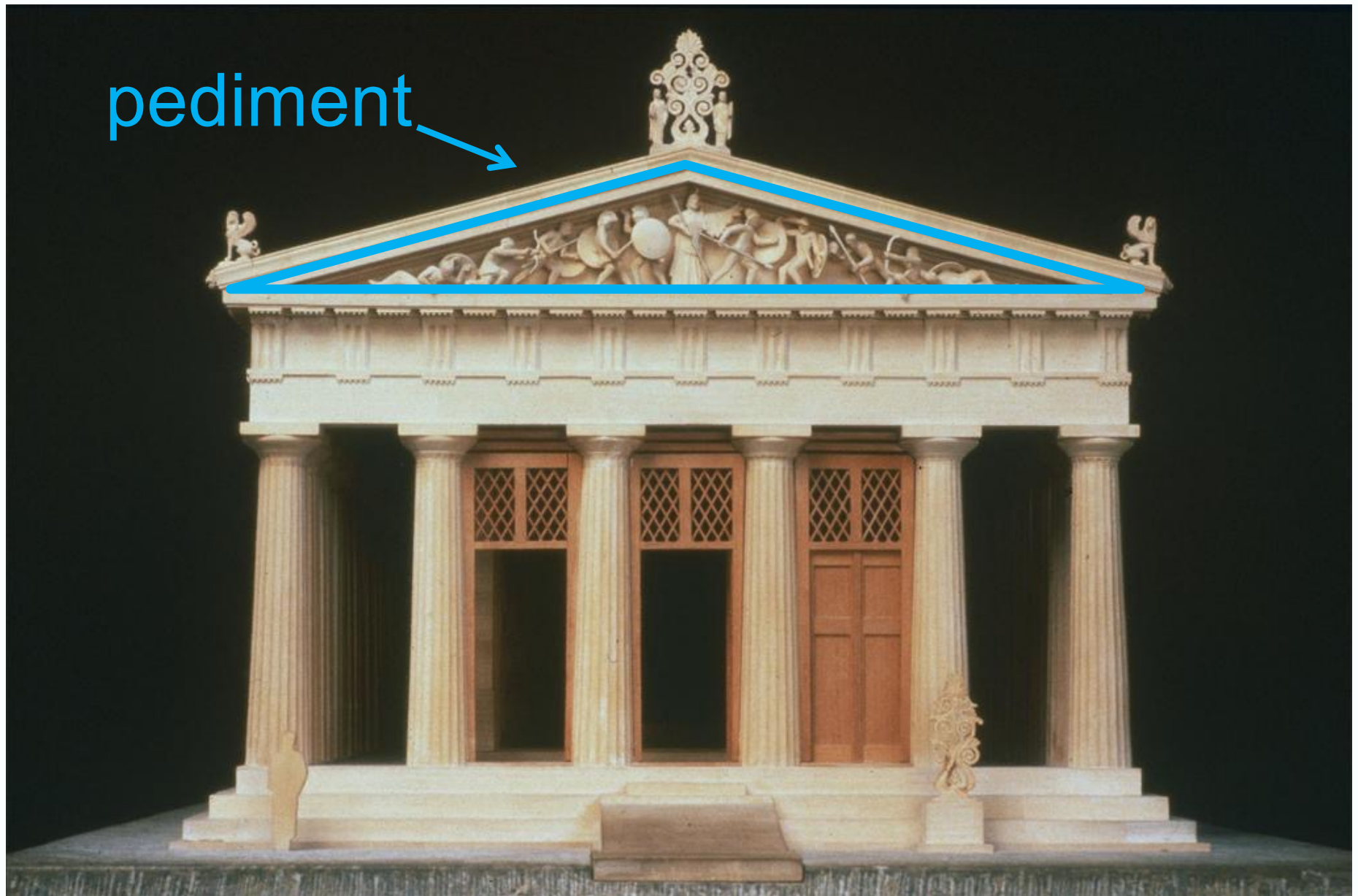
Relief Sculpture

c. 470 BCE



Greek Architectural Relief Sculpture





Temple of Aphaia, Aegina, c. 500-480 BCE

Wall Painting

- Originated in 7th c. BCE and developed to a very high level.
- Virtually all Greek wall painting lost; some Roman wall painting survives.
- Venus, Mars, and Cupids from Pompeii



Vase Painting: Vase Shapes



Major Styles of Greek Vase Painting

- Early Iron Age: c.1100-c.800 BCE
 - Geometric style (c.900-c.700 BCE)
- Archaic Period: c.800-c.500 BCE
 - Black Figure (c.625-c.475 BCE)
- Classical Period: c.500-323 BCE
 - Red Figure (c.525-c.300 BCE)
- Hellenistic Period: 323-31 BCE

Geometric

c.760-750 BCE



Geometric

What's new?

c.800 BCE



Geometric

What's new?
Beginnings of figural
representation

c.800 BCE





Geometric

8th c. BCE



detail



Geometric

c.725-700 BCE

Roughly
contemporary
with Homeric
epics

Geometric

What is depicted
on the neck of
this amphora?
On the body?

c.725-700 BCE





c. 650 BCE



c.650 BCE
What's new?



c.650 BCE
What's new?
Representation
of specific story:
Odysseus and
the Cyclops

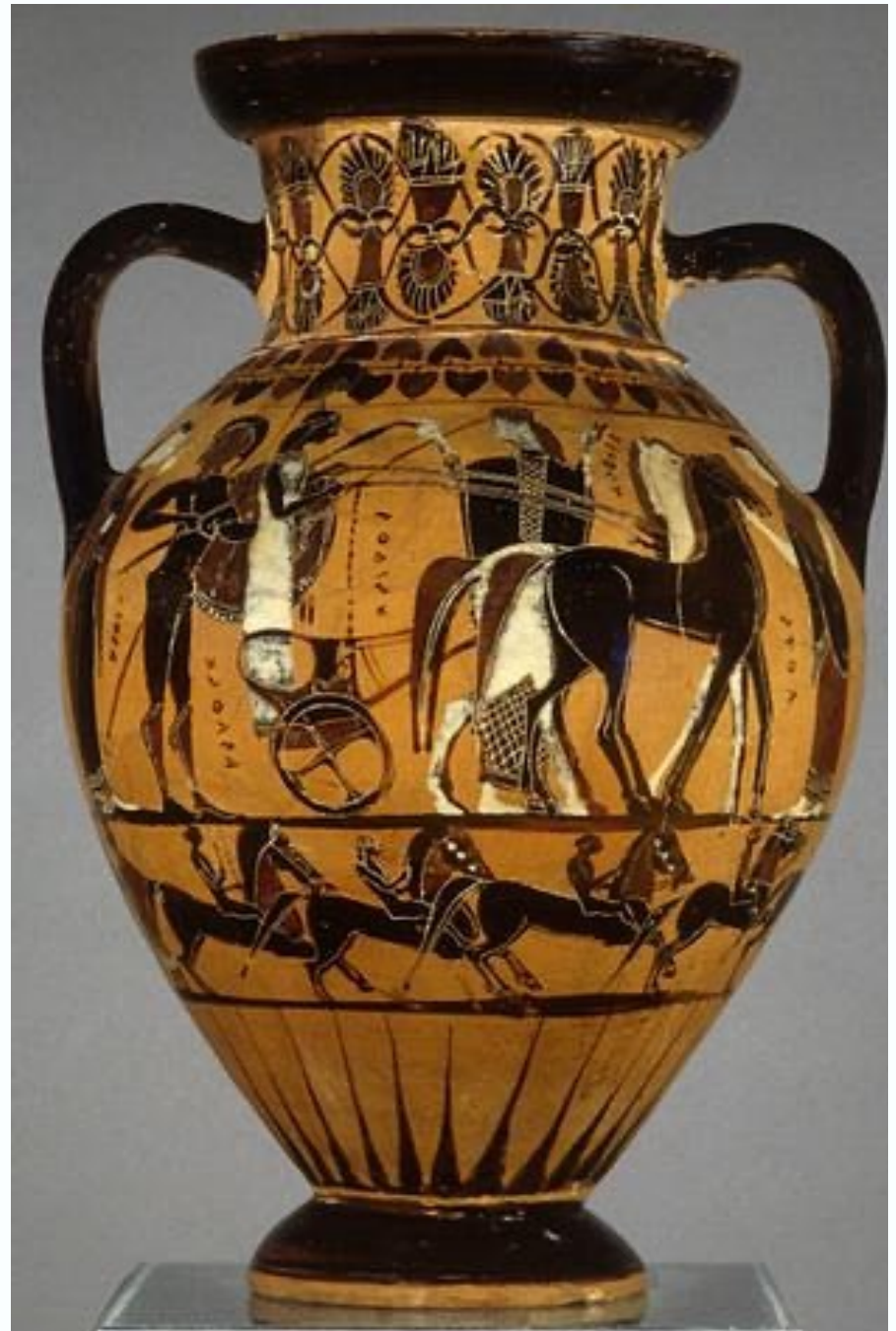


Black Figure

c.625-c.475 BCE

Why 'Black Figure'?

c.575 BCE



Black Figure

c.625-c.475 BCE

- Background: natural clay
- Figures: painted in black (and white and red)
- Detail: etched with pin
- Link to video on lecture Page
c.575 BCE

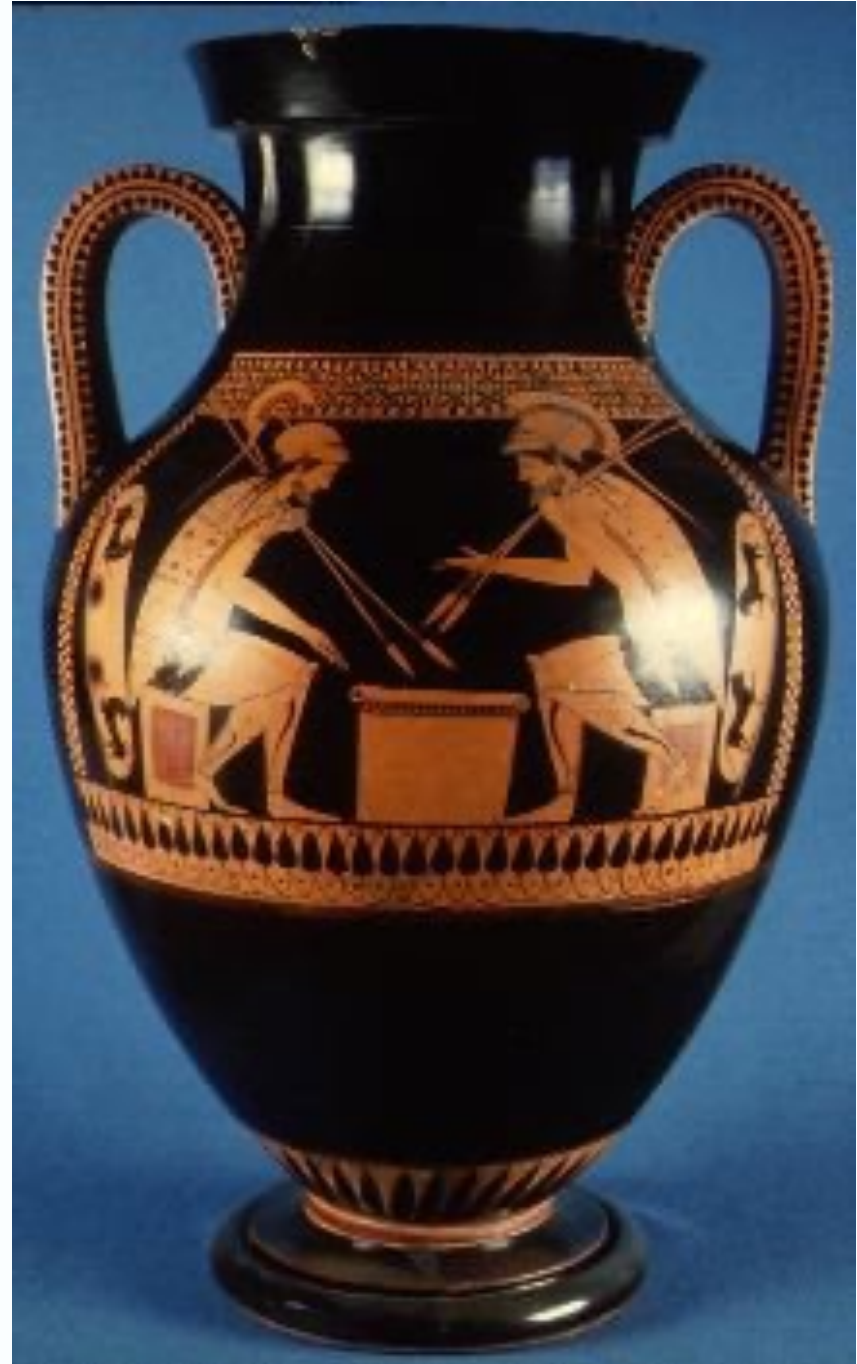




Red Figure c.525-c.300 BCE

Why 'Red Figure'?

c.530 BCE

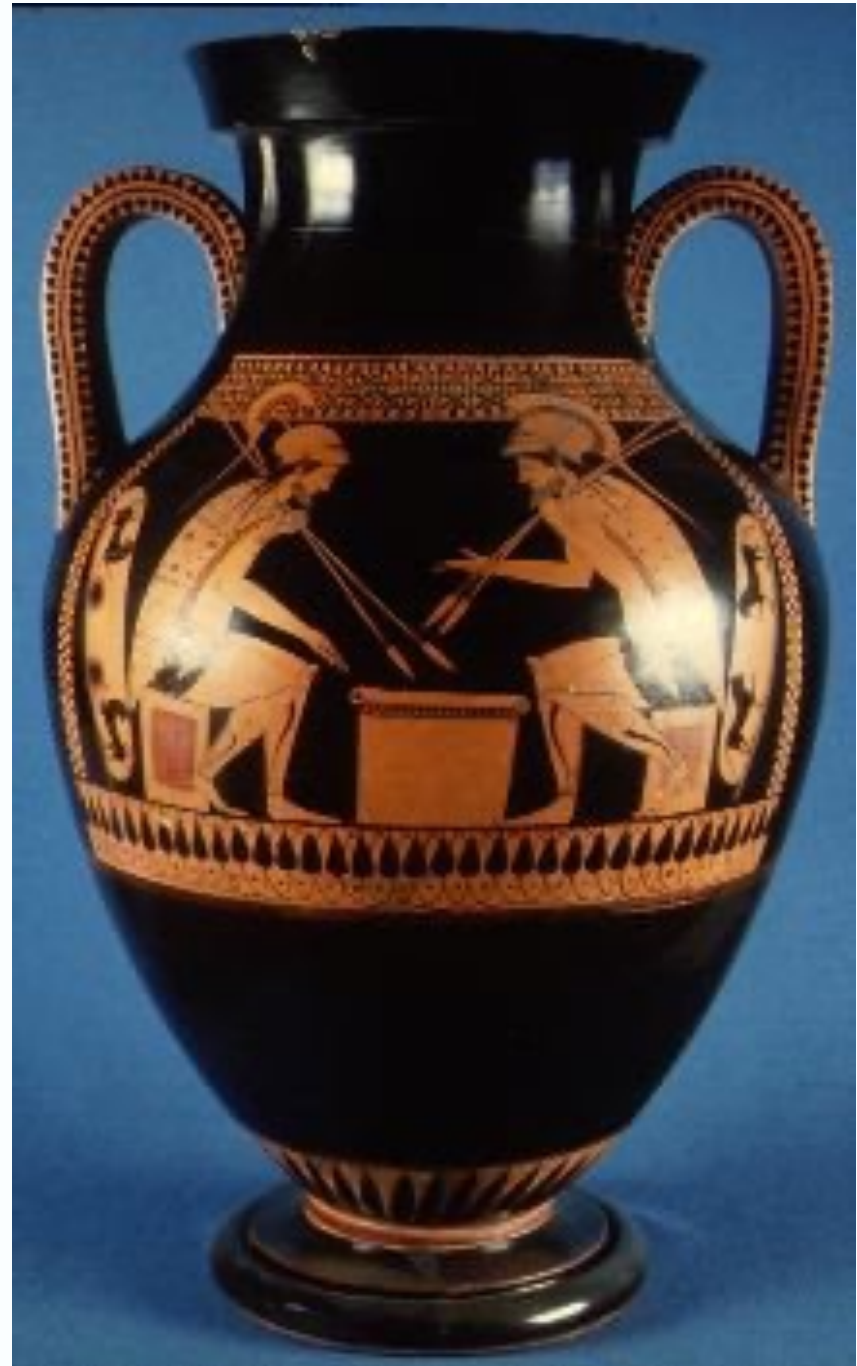


Red Figure

c.525-c.300 BCE

- Background: painted black
- Figures: left unpainted in natural clay
- Detail: painted in black; allowed for more fluid lines

c.530 BCE



Red Figure

c. 525-c.300 BCE



Death of Sarpedon, c. 515 BCE



South Italian Red Figure c.440-c.300 BCE



Europa and the Bull, c.340 BCE

How to Read an Image

The Importance of
Visual Conventions

Contemporary visual conventions



Visual conventions from other cultures



Visual conventions from other cultures

Giotto, *Stigmatization
of St. Francis* (c. 1290)



Conventions in Greek vase painting

Black Figure:
why are some
figures black
and some
white?

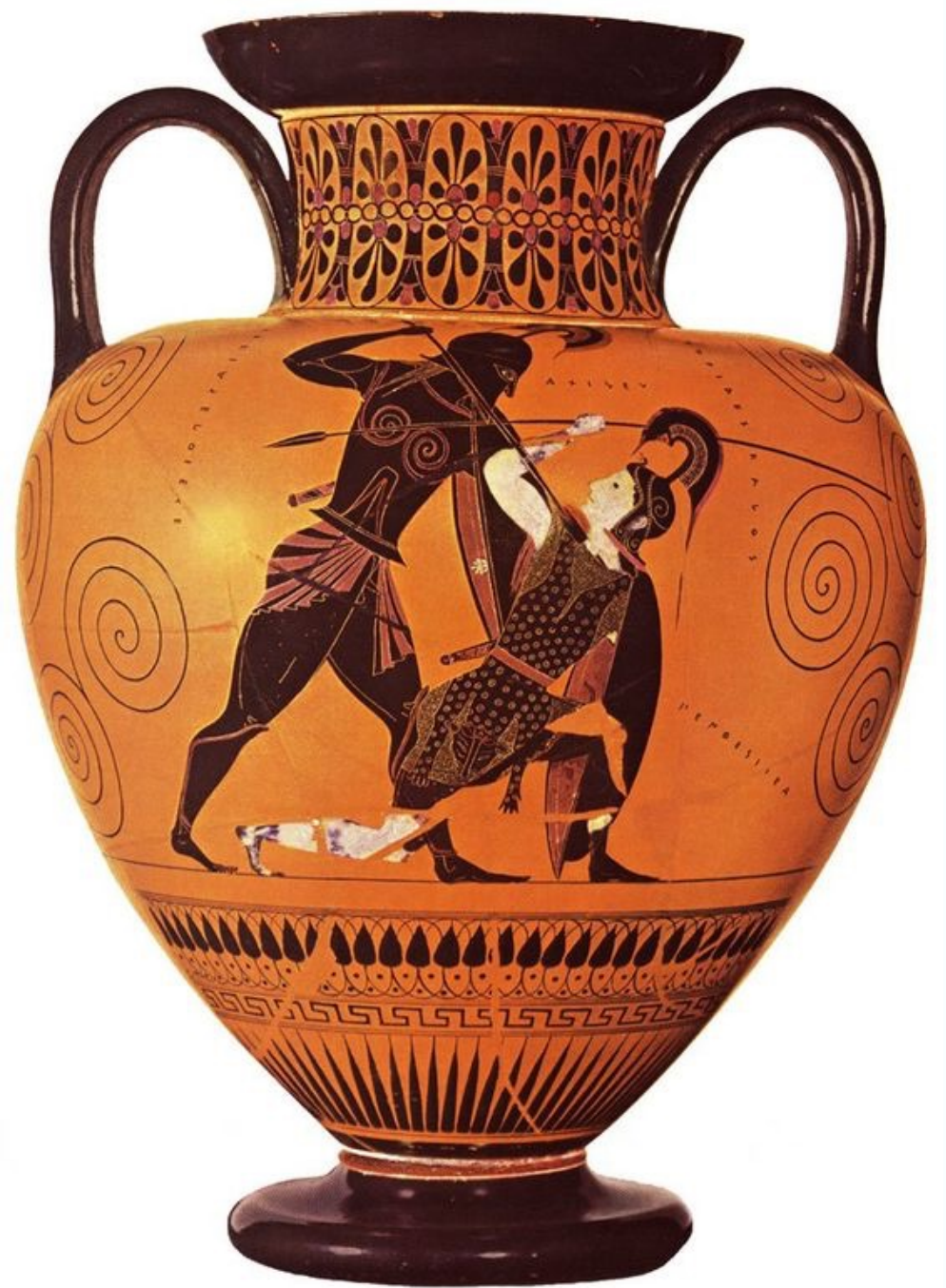


Conventions in Greek vase painting

Black Figure:
white for
women, black
for men

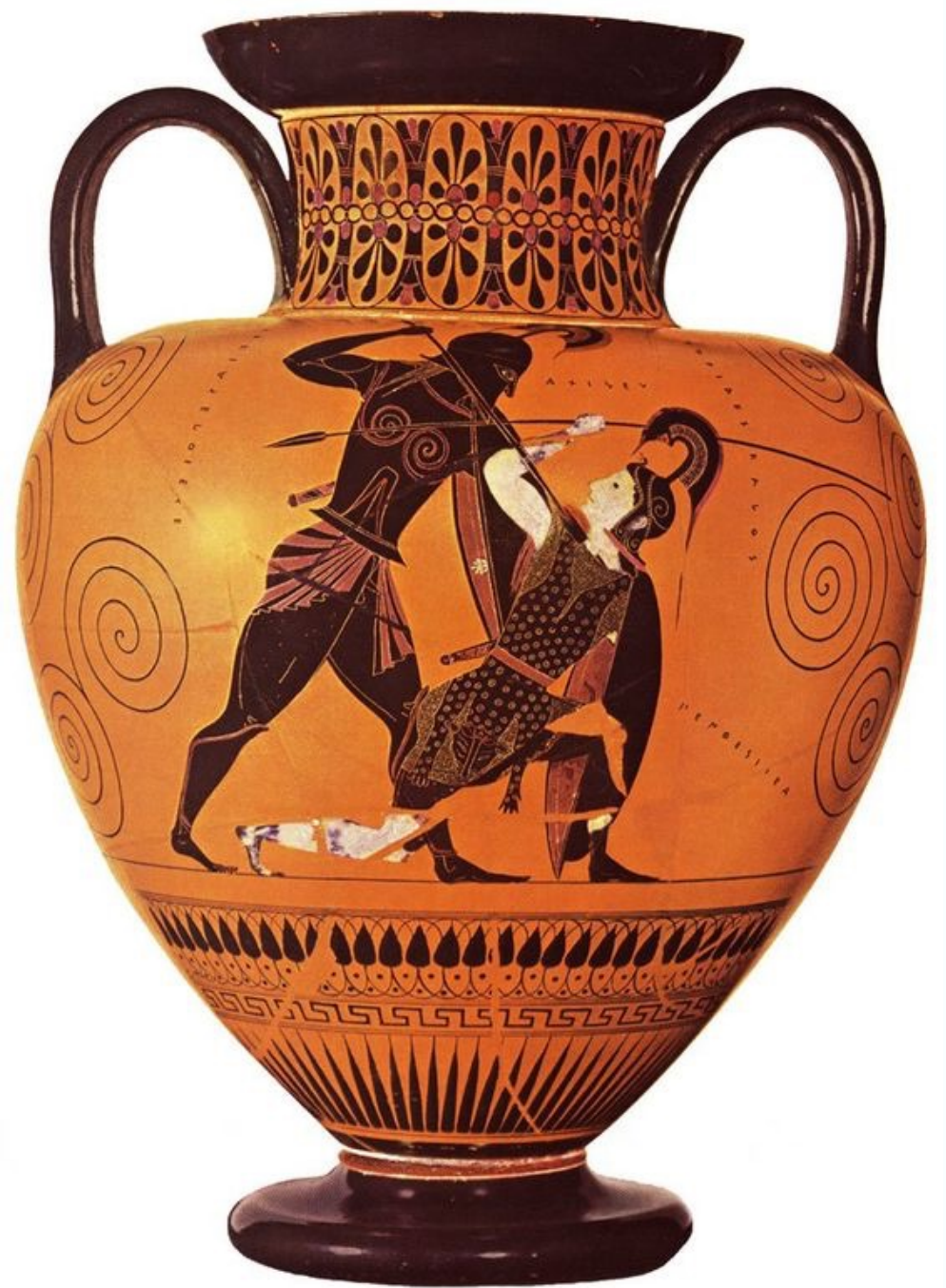


Conventions in Greek vase painting



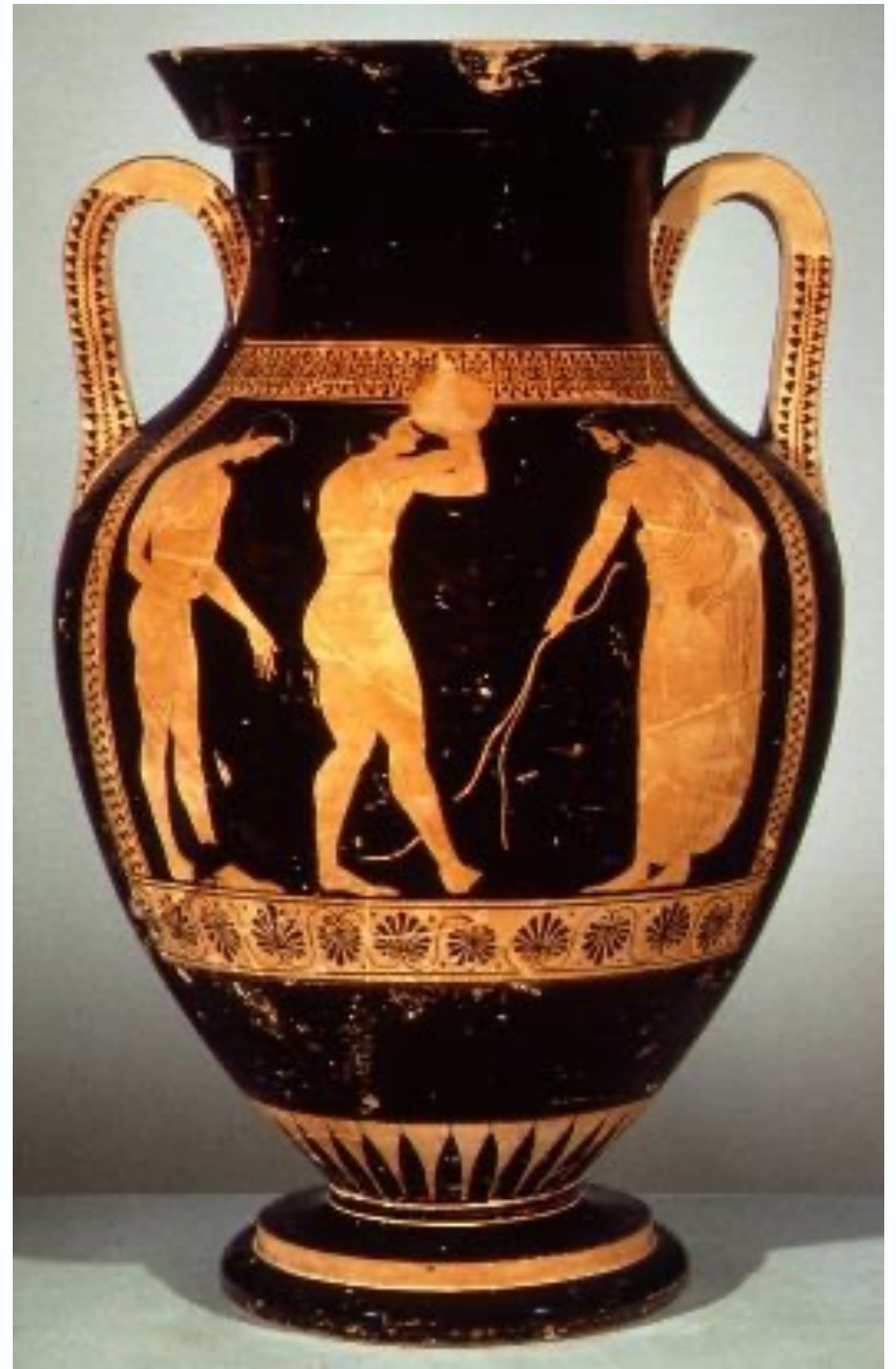
Conventions in Greek vase painting

Achilles and
Penthesileia,
queen of the
Amazons



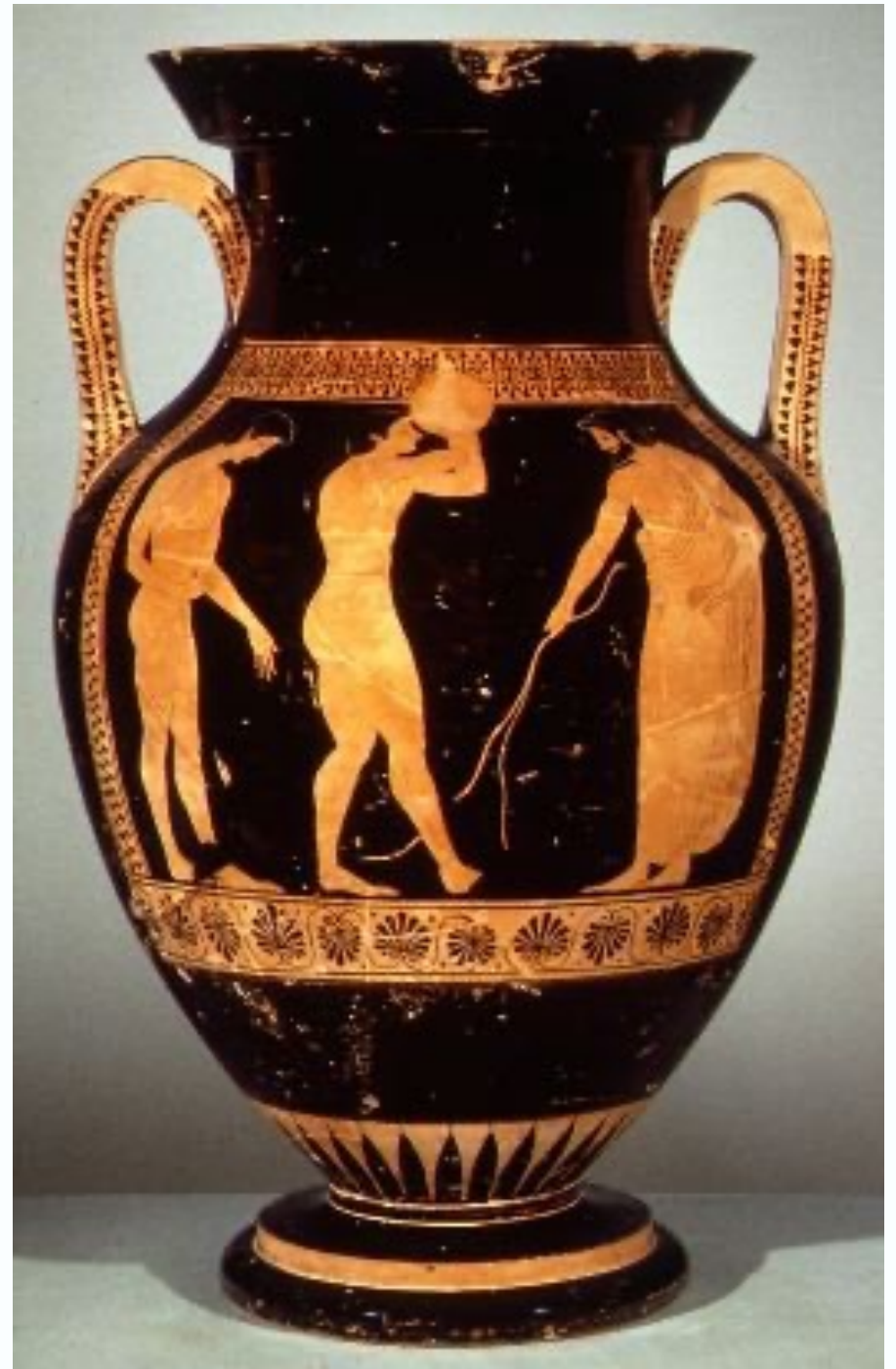
Conventions in Greek vase painting

- Why are some males figures beardless, while others have beards?



Conventions in Greek vase painting

- Why are some males figures beardless, while others have beards?
- Adult males: beards
- Young adult males: no beards



Importance of Visual Sources for Study of Myth

- Not just 'illustrations', but an independent source of evidence for myth
 - Provide evidence for myths and variants of myths either unknown or poorly known from textual sources
- An important medium in a culture with more limited literacy than our own
 - Provide insight into the way the Greeks understood their gods and heroes

Next Lecture

The Nature of the Gods
Visual Conventions in the Depiction
of Gods

The Nature of the Gods

Visual Conventions
in Depictions of the Gods

The Nature of the Gods

- Be able to:
 - Describe the distinctive characteristics of the ancient Greek conception of the divine as expressed in myth
 - Explain the conventions used in visual depictions of the gods
 - Define the term ‘attributes’
 - Identify the attributes of major Greek gods

'Our' Conception of God

‘Our’ Conception of God

- Eternal and transcendent, outside/above the physical cosmos
- Creator of the cosmos
- Supremely powerful over all aspects of the cosmos
- Supremely good: defines and judges moral behavior
- Unique

'The' Ancient Greek Conception

‘The’ Ancient Greek Conception

- Multiple deities
 - polytheistic (Greek *polys*, ‘many’, and *theos*, ‘god’)
- Deities conceived as like humans
 - anthropomorphic (Greek *anthropos*, ‘human’, and *morphē*, ‘shape’)

Anthropomorphic deities

- Like humans in having
 - human form, including gender
 - human sexuality and growth
 - sexual reproduction
 - birth and maturation
 - human emotions and social interactions
 - interactions: e.g., conversations, meals
 - relationships, positive and negative, with both gods and humans

What distinguishes
gods from humans?

What distinguishes gods from humans?

- Immortality: gods are born and grow up, but never grow old and die
- Physical perfection: more beautiful than humans, never touched by illness
- Power: beyond that of humans, often associated with particular aspects of the physical or cultural world

What distinguishes
'the' ancient Greek conception of
gods from 'our' conception of God?

What distinguishes 'the' ancient Greek conception of gods from 'our' conception of God?

- Part of the physical cosmos rather than outside it; created along with it rather than creators of it
- Immortal rather than eternal: inside time rather than outside it
- Not supremely powerful: each god limited by other gods (and by fate?)
- Not the authors of a moral code (although sometimes associated with it)

The Ancient Greek Conception of the Divine

- Polytheistic: multiple deities
- Anthropomorphic: like humans in appearance and behavior; also alike in being part of the same physical world
- Unlike humans in being physically perfect and untouched by old age and disease, immortal (but not eternal), and much more powerful (but not all-powerful)
- Also unlike humans in not being subject to the same moral code

Visual Conventions in Depictions of the Gods



Major Styles of Greek Vase Painting

- Early Iron Age: c.1100-c.800 BCE
 - Geometric style (c.900-c.700 BCE)
- Archaic Period: c.800-c.500 BCE
 - Black Figure (c.625-c.475 BCE)
- Classical Period: c.500-323 BCE
 - Red Figure (c.525-c.300 BCE)
- Hellenistic Period: 323-31 BCE



Geometric

c.725-700 BCE

Roughly
contemporary
with Homeric
epics

Black Figure

c.625-c.475 BCE

- Background: natural clay
- Figures: painted in black (and white and red)
- Detail: etched with pin
- Link to video on Page for Lecture 4

c.575 BCE

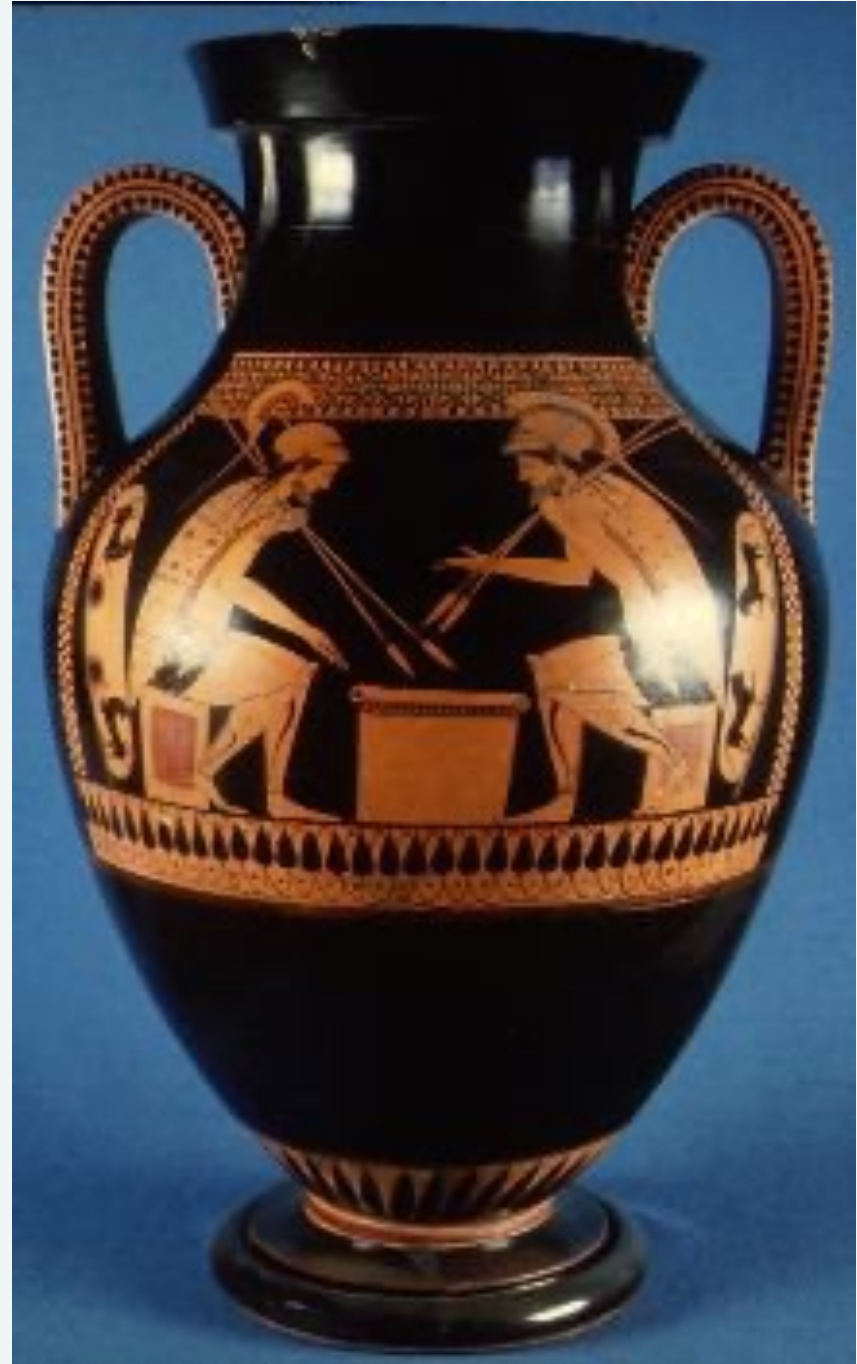


Red Figure

c.525-c.300 BCE

- Background: painted black
- Figures: left unpainted in natural clay
- Detail: painted in black; allowed for more fluid lines

c.530 BCE



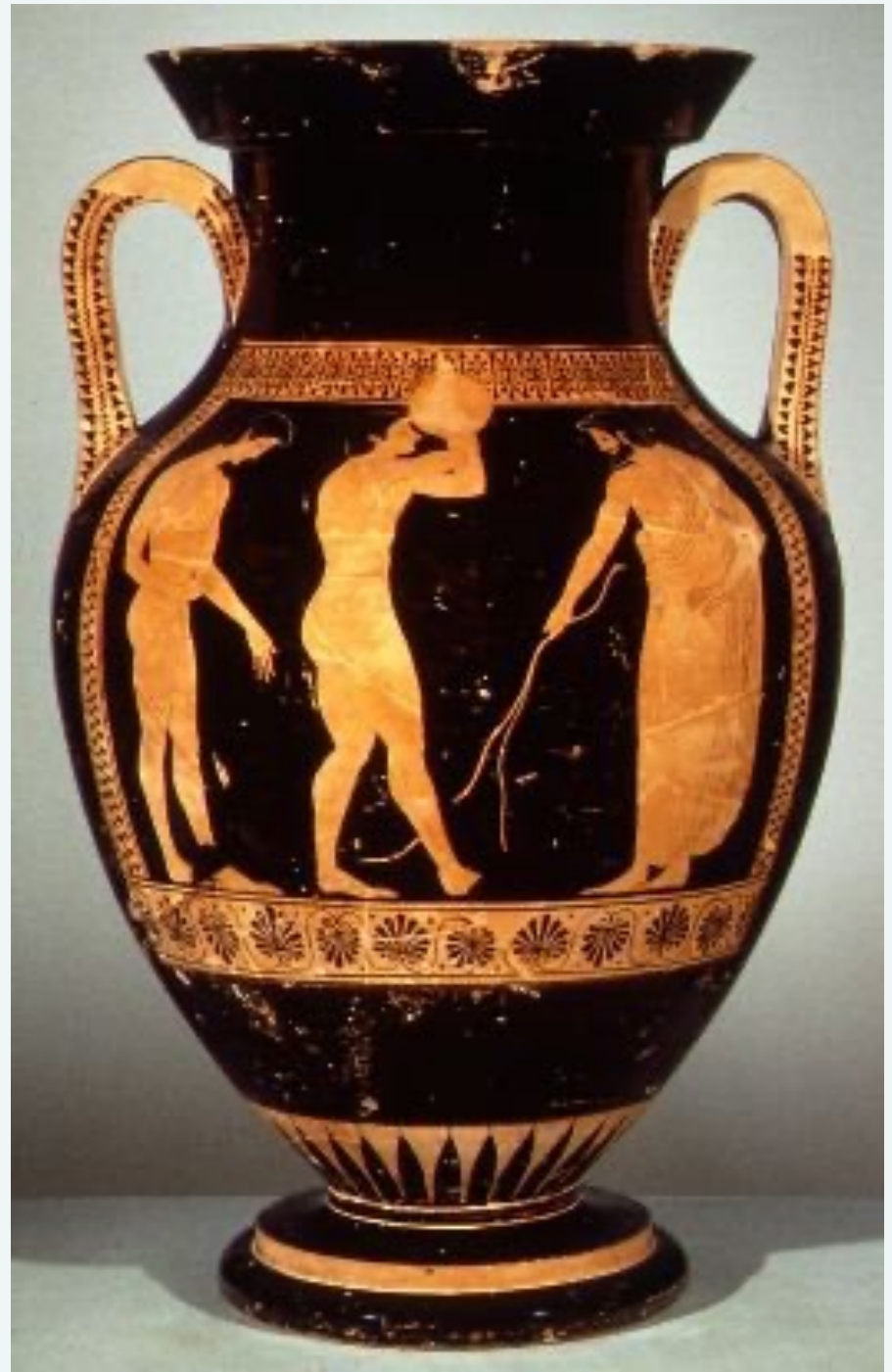
Conventions in Greek vase painting

Black Figure:
white for
women, black
for men



Conventions in Greek vase painting

- Adult males:
beards
- Young adult males:
no beards



Visual Representations of Gods

- Representations of gods use the same visual conventions as used for mortals:
 - gender (in black figure vase painting)
 - age (for male gods)
- But how did artists distinguish gods from mortals, and one god from another of the same gender and age?

Visual Representations of Gods

- Artists distinguished gods from mortals, and one god from another of the same gender and age, through the use of attributes: visual conventions that identify individual gods
 - distinctive objects, articles of clothing, or animals associated with particular deities, often signifying their particular area of power

Attributes



Attributes

Santa Claus!



Attributes

Santa Claus!

- White hair and full white beard
- Red suit and cap with white fur trim; boots
- Bag of toys
- Sleigh with reindeer



Attributes



Can be reduced to a minimum

Black Figure
c. 510-500 BCE



Athena

Black Figure
c. 510-500 BCE



www.theoi.com

Athena

- Arms
 - helmet
 - shield
 - spear
- Aegis
 - goat skin
 - shawl/breastplate, often fringed with snakes
 - Gorgon head
- Plants
 - olive
- Animals
 - owl
 - snake

Red figure, c. 525 BCE



Athena



Tetradrachm from Athens, c. 475-465 BCE. Obverse: head of Athena in helmet decorated with three olive leaves; reverse: owl, olive sprig in upper left, 'ATHE'



Athena

- ‘Varvakeion’ Athena
- Marble copy, 2nd century CE, of gold and ivory original (c.440 BCE) by Pheidias in Parthenon in Athens

Roman copy,
1st century
CE, of gold
and ivory
original by
Pheidias



Zeus

Roman copy,
1st century
CE, of gold
and ivory
original by
Pheidias in
Temple of
Zeus at
Olympia



Zeus

- Adult male (bearded)
- Eagle
- Scepter
- ?

Red figure,
c. 470-460 BCE



Zeus

- Adult male (bearded)
- Eagle
- Scepter
- Lightning bolt

Red figure,
c. 470-460 BCE



Zeus



- Coin of Elis, c. 275-250 BCE. Obverse: head of Zeus. Reverse: eagle in center, lightning bolt left, victory wreath right



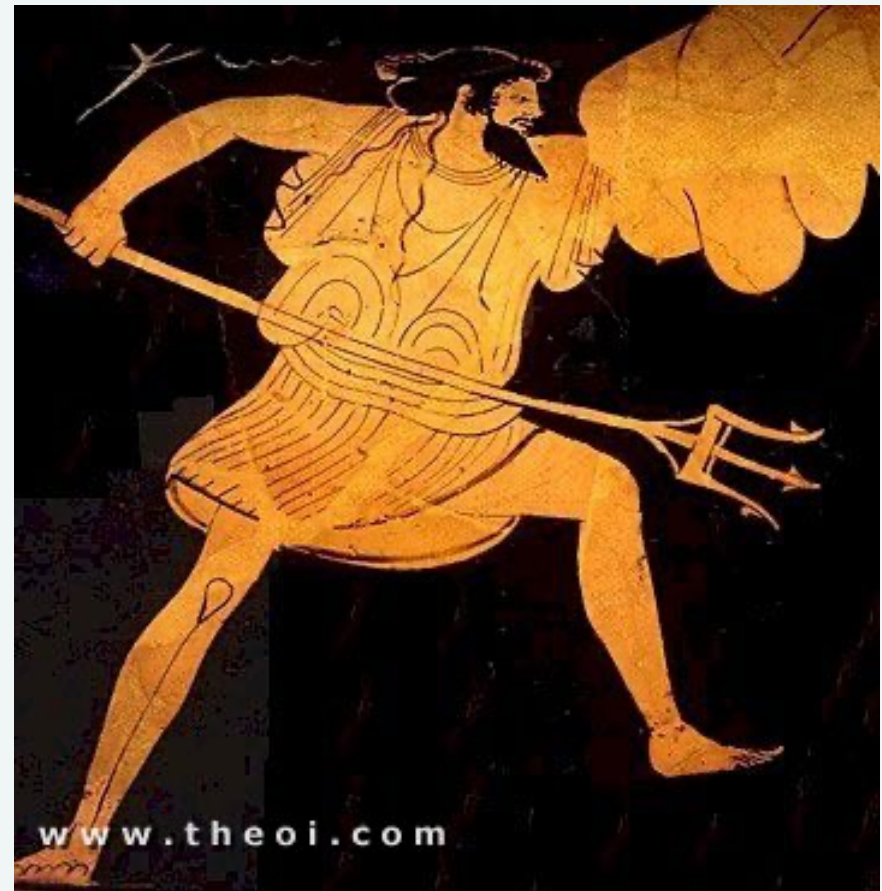


Left: Zeus

--scepter, lightning bolt

Below: Poseidon

--trident



Poseidon

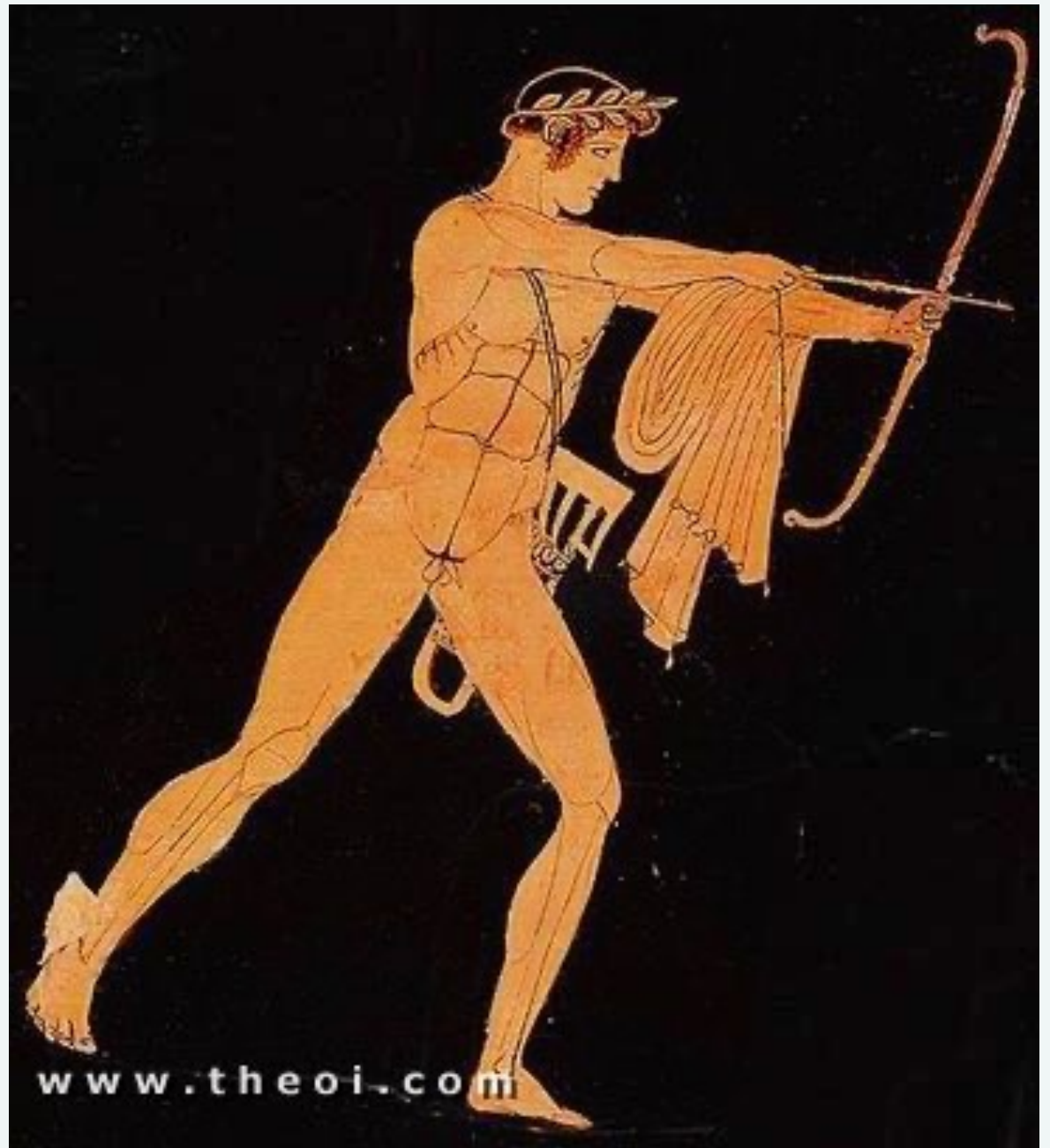


- Coin from Syracuse, c. 270-230 BCE. Obverse: head of Poseidon. Reverse: trident.

Zeus or Poseidon?

- Bronze, 2.09 meters
- c.460 BCE
- Found in sea off Greek coast

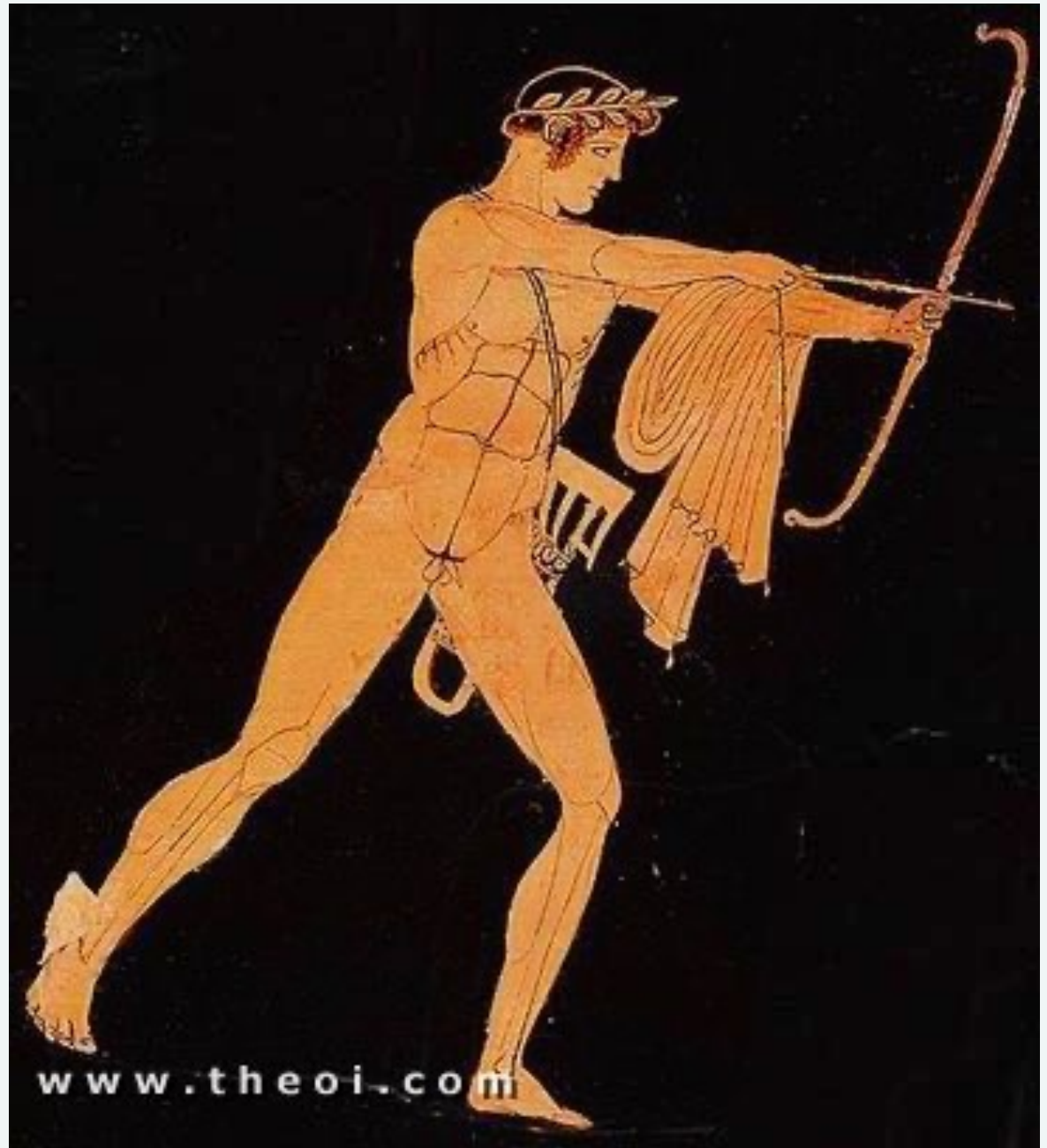




Apollo

- Youthful male (no beard)
- Bow and arrows
- Lyre
- Laurel

Red figure,
c. 475-425 BCE



Apollo



Theoi Greek Mythology

- Optional resource
- Provides a huge amount of material, especially images
- Link on the Canvas Page for this lecture

Next Lecture

Hesiod, *Theogony*:
Structure and Purpose

Remember:

Study Guide for lecture on Canvas

The Nature of the Gods

Hesiod, *Theogony*:
Structure and Purpose

Reading Quiz 1

- Hesiod, *Theogony*
- On Canvas in Quizzes
- Accessible until Saturday 9/9 at 11:59 PM; you must submit before then.
- Open book and open note; you may return to it as often as you like, but be sure to save often and submit when you're finished.
- Feedback will become available by the end of the day Sunday 9/10.

Scavenger Hunt Round 1

- Groups 1-1, 6-1, and 11-1
- To identify your group: People → Groups; look for unlocked group
- Due 11:59 PM Sunday 9/10
- Topics: Hermes/Mercury, Prometheus, Pandora
- Full guidelines in Assignments

Written Analysis 1: Hesiod on Pandora

- The earliest surviving versions of the story of Pandora are found in the works of Hesiod: the version in *Theogony* differs in significant ways from the version in *Works & Days*. Your goal is to compare these two versions, analyze the implications of the differences, and develop an argument about their significance.
- Full guidelines in Assignments in the CLAS 131 Canvas site.
- Due in Assignments on Wednesday 9/13 at 11:59 PM.

The Nature of the Gods

Hesiod, *Theogony*:
Structure and Purpose

Hesiod, *Theogony*

- What are the poem's two main structuring principles?
- What was Hesiod's purpose in composing *Theogony*? What understanding of the world does he promote? Consider:
 - Where did Hesiod get his material and what did he do with it?
 - What does he emphasize through his selection and reworking of key stories?

Hesiod: Identity and Date

- Ancient Greeks regarded Hesiod (NOT 'Hesoid') as one of their earliest and most important poets.
- Information from his poems:
 - *Theogony* 23-24: the Muses taught 'Hesiod the art of singing verse while he pastured his lambs on holy Helikon's slopes'
 - *Works and Days* 699-710: father a sailor in Greek city of Kyme (Aegean coast of modern Turkey), gave it up to settle as a farmer in Askra near Mount Helikon (central Greece)
 - *Works and Days* 720-730: performed in a song contest at funeral games at Khalkis (island of Euboea, central Greece) and won first place



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Hesiod: Identity and Date

- Because Hesiod lived in the very earliest stages of the reintroduction of literacy to the Greek world, very few if any written records were produced in his lifetime, and so stories about Hesiod became in effect myths themselves.
- Modern scholars usually date to c.700 BCE

Hesiod's Works

- Two long didactic ('teaching') poems
- *Theogony*
 - *theos* (god) + *gonē* (offspring, family); compare English 'genesis' and 'genealogy'
 - an account of the origins and genealogy of the gods
 - also a cosmogony, an account of the origins of the world
- *Works and Days*
 - 'wisdom literature', presented as advice to his brother Perses

Theogony: Structuring Principle 1: Genealogy

Line numbers of Lombardo translation

Note: subtitles in translation are **not** Hesiod's

- Preface: Hymn to the Muses (1-115)
- First to third generations of gods (116-338)
- Fourth generation: children of the Titans (339-620)
- Fourth generation: establishment of Zeus' rule (621-885)
- Fourth and fifth generations: the rule of Zeus (886-1030)

Theogony: Structuring Principle 2: Succession of Dominant Gods

- First/second generation: Ouranos (Heaven) and Gaia (Earth)
 - What brings their dominance to an end?
- Third generation (Titans): who is the dominant god?
 - What brings the rule of the Titans to an end?
- Fourth generation (Olympians): who is the dominant god?
 - What final challenges must be overcome?

Theogony: Structuring Principle 2: Succession of Dominant Gods

- Second generation: Ouranos (Heaven) and Gaia (Earth)
 - Castration of Ouranos by Kronos (156-183)
- Third generation: Titans under Kronos
 - Rheia's deception of Kronos (463-508)
 - Battle of Titans and Olympians (621-725)
- Fourth generation: Olympians under Zeus
 - Battle of Zeus and Typhoios (826-85)
 - Zeus swallows Metis (891-905)

Theogony: Sources

- Where did Hesiod get the material that he included in *Theogony*?
- What did he do with this material?

Theogony: Sources

- Where did Hesiod get the material that he included in *Theogony*?
 - Myth! Traditional tales
 - Parallels to succession myth known from Bronze Age Near Eastern cultures
- What did he do with this material?
 - select, organize and elaborate into an ordered genealogy
 - rework and shape individual stories

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). We can analyze the significance of Hesiod's version of this story by considering three questions:
 - What's the point of this story? What does it explain? (Hint: look at the end.)
 - What's odd about the plot of this story? (Hint: consider the behavior of Zeus.)
 - How and why might Hesiod have changed the story as he found it?

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). What's the point of this story?

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). What's the point of this story?
 - An aetiological myth about the origins of ancient Greek sacrificial procedure (lines 558-59).
 - Aetiology: from Greek *aitios*, 'responsibility, cause, reason' + *logos*; 'an account that explains the origin and reason for a particular custom or condition'
 - Myths often function as aetiologies

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). What's odd about the plot of this story?

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). What's odd about the plot of this story?
 - Prometheus tries to trick Zeus into taking the worse portion of the sacrifice; Zeus sees through Prometheus' trick, but takes the worse portion anyway.
 - Why does Hesiod represent Zeus behaving in such a strange way?

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). Why does Hesiod represent Zeus behaving in such a strange way?
 - Possible explanation: In the traditional tale, Zeus chose the worse portion because he really was tricked.
 - In order to preserve the aetiology, Hesiod had to have Zeus choose the worse portion.

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). How might Hesiod have changed the story as he found it?
 - He altered the traditional tale only slightly, by insisting that Zeus chose the worse portion deliberately and was not really tricked.
- Why might Hesiod have changed the story in this way?

Reworking of a Traditional Story?

- Zeus, Prometheus, and the division of the ox (537-559). Why might Hesiod have changed the story in this way?
 - In order to emphasize the supreme wisdom of Zeus: Zeus, unlike Kronos, can't be tricked.

First to Third Generations

Key episodes of succession myth marked in red

- First generation: primeval gods (116-22)
- Second generation: offspring of Chaos/Abyss and of Gaia/Earth (123-32)
- Third generation 1: offspring of Gaia and Ouranos, including Titans (132-210)
 - Castration of Ouranos by Kronos (156-83)
- Third generation 2: offspring of Night (211-32)
- Third generation 3: offspring of Pontos/Sea (233-338)

Fourth Generation: Children of Titans 1

- Descendants of Okeanos (339-371)
 - rivers and river-nymphs
- Children of Hyperion (372-375)
 - Helios (Sun), Selene (Moon), and Eos (Dawn)
- Children and grandchildren of Krios and Koios (376-412)
 - including winds, Leto, Hekate
 - hymn to Hekate (413-455)

Fourth Generation: Children of Titans 2

- Children of Kronos and Rheia
 - first generation of Olympian gods: Hestia, Demeter, Hera, Hades, Poseidon, Zeus (456-508): the gods that the historical Greeks actually worshipped, the gods of Hesiod's 'present'
 - Kronos swallows children (463-71): why?
 - Rheia tricks Kronos (471-502)
 - Zeus obtains thunderbolt (503-08)

Fourth Generation: Children of Titans 3

- Children of Iapetus (especially Prometheus) and their stories (509-620)
 - Origins of sacrifice (537-62)
 - Theft of fire (563-72)
 - Creation of woman (573-620)

Establishment of Zeus' Rule

- Battle of Titans and Olympians (621-725): Results in rule of the 'present' generation of gods
- Description of Tartaros and its inhabitants (726-825)
- Battle of Zeus and Typhoios (826-885): Zeus' final defeat of the forces of chaos

Rule of Zeus

- Zeus becomes king of gods (886-90)
- Marriages and children of Zeus (891-931)
 - Metis (891-905)
- Marriages and children of other Olympians (932-69)
- Goddesses and heroes (970-1030)

Zeus and Metis

(891-905)

- Zeus swallows Metis
- *mētis*: 'cunning intelligence'
- Significance of story?

Zeus and Metis

(891-905)

- Zeus swallows Metis
- *mêtis*: 'cunning intelligence'
- Significance of story:
 - Birth of Athena
 - Zeus incorporates wisdom (line 905)

Zeus and Metis

(891-905)

- Zeus swallows Metis
- *mêtis*: 'cunning intelligence'
- Significance of story:
 - Birth of Athena
 - Zeus incorporates wisdom (905)
 - End of cycle of succession: what happened to Kronos won't happen to Zeus (895-903)

What was Hesiod's purpose in composing *Theogony*?

- Consider:
 - Where did Hesiod get his material and what did he do with it?
 - What does he emphasize through his selection and reworking of key stories?

What was Hesiod's purpose in composing *Theogony*?

- A possible thesis: 'to organize and synthesize a wide range of traditional stories into a coherent account of how the present cosmic order, under the unending rule of the all-wise and all-powerful Zeus, came into existence'

Pop Quiz 1!

- Open the CLAS 131 course site in Canvas
- Click the Quizzes tab in the left-hand menu
- Click link for 'Trial Pop Quiz'
- Click 'Begin'
- Take quiz; click 'Submit'
- Click 'Submit for Grading'
- If you have trouble, you can take the quiz with paper and pen; turn it in to a member of the instructional team before you leave the lecture hall.

Pop Quiz 1!

- True or False: The two structuring principles of *Theogony* are genealogy and the succession of dominant gods.
- Zeus is the son of
 - Gaia and Ouranos
 - Helios and Selene
 - Kronos and Rheia
- True or False: The Greek word *mētis* means ‘cunning intelligence’.

Next Lecture

Hesiod, *Theogony*:
The Gods and the World

Study Guide in Canvas

The Nature of the Gods

Hesiod, *Theogony*:
The Gods and the World

Reading Quiz 1

- Hesiod, *Theogony*
- On Canvas in Quizzes
- Accessible until Saturday 9/9 at 11:59 PM; you must submit before then.
- Open book and open note; you may return to it as often as you like, but be sure to save often and submit at the end.
- Feedback will become available by the end of the day Sunday 9/10.

Assignments

- Scavenger Hunt Round 1 (groups 1-1, 6-1, and 11-1); due in Assignments Sunday 9/10 at 11:59 PM
- Written Analysis 1: Hesiod on Pandora; guidelines in Assignments; due in Assignments Wednesday 9/13 at 11:59 PM

The Nature of the Gods

Hesiod, *Theogony*:
The Gods and the World

The Nature of the Gods

- How did the ancient Greeks use myth to conceptualize the relationship between the gods and the world?
- All Greek deities are anthropomorphic, but are they all anthropomorphic to the same extent and in the same ways? We will explore:
 - the difference between simple personifications and the Olympian gods, imagined as individuals with distinct personalities.

The Variety of Greek Gods

- *Theogony* 12-21: The Muses sing of the gods, including
 - Zeus, Hera, Athena, Apollo, Artemis, Poseidon, Themis, Aphrodite, Hebe, Dione, Leto, Iapetos, Kronos, Eos, Helios, Selene, Gaia, Okeanos, Night

Personifications

A personification is “the attribution of human form, nature, or characteristics to something; the representation of a thing or abstraction as a person (esp. in a rhetorical figure or a metaphor); (*Art*) the symbolic representation of a thing or abstraction by a human figure” (*OED* 1a).

Modern Example of
a Personification?



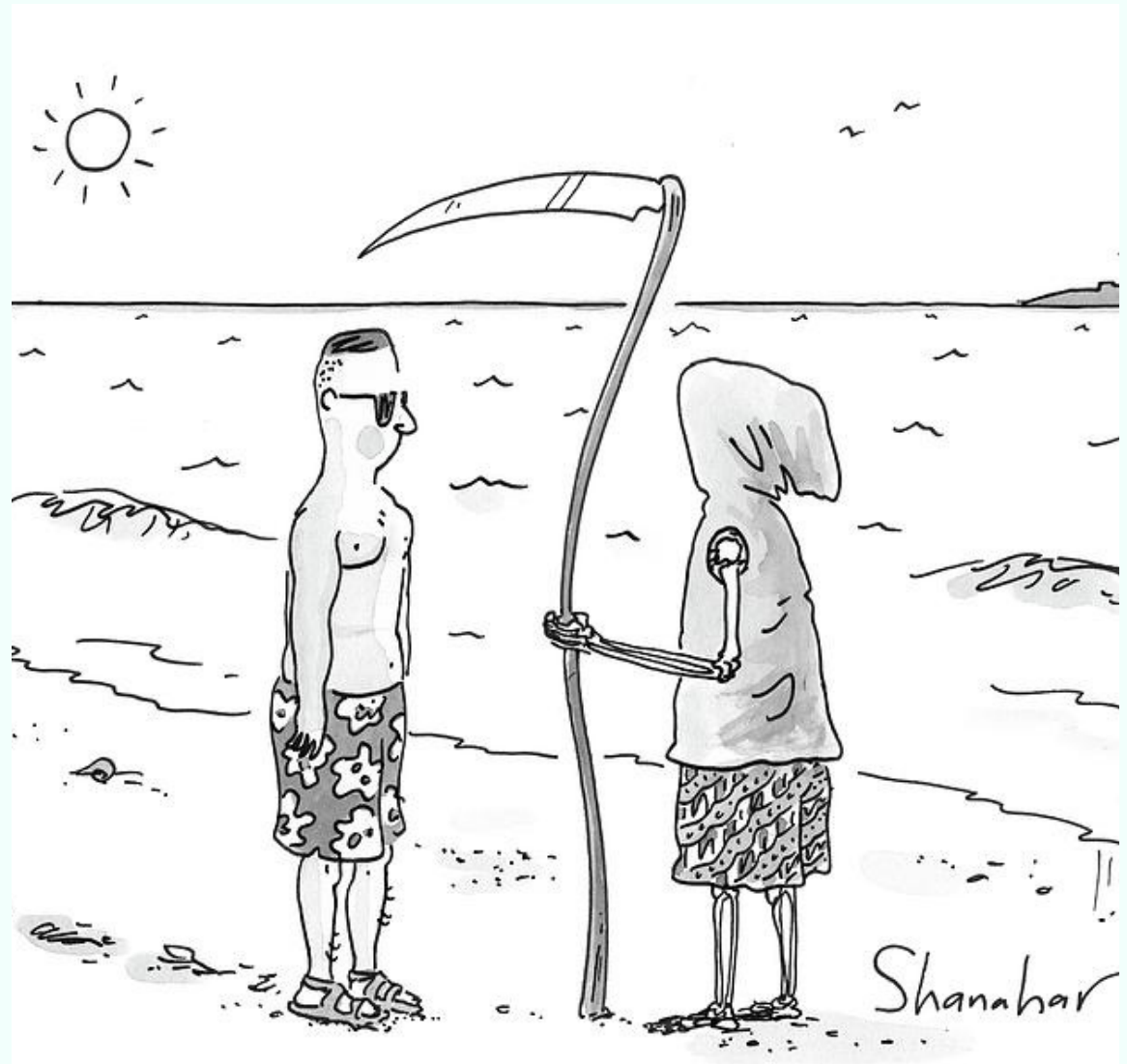
Modern Example of a Personification

The Grim Reaper
(= Death)



Modern Example of a Personification

Artists can play
with attributes to
make a point



"And then I thought, Why not live a little?"

Modern Example of a Personification



Modern Example of a Personification

Statue of Liberty:
'the symbolic
representation of
a thing or
abstraction by a
human figure'



Ancient Greek Personifications

- Abstractions: Aspects of Human Culture
- Things: Aspects of the Physical World

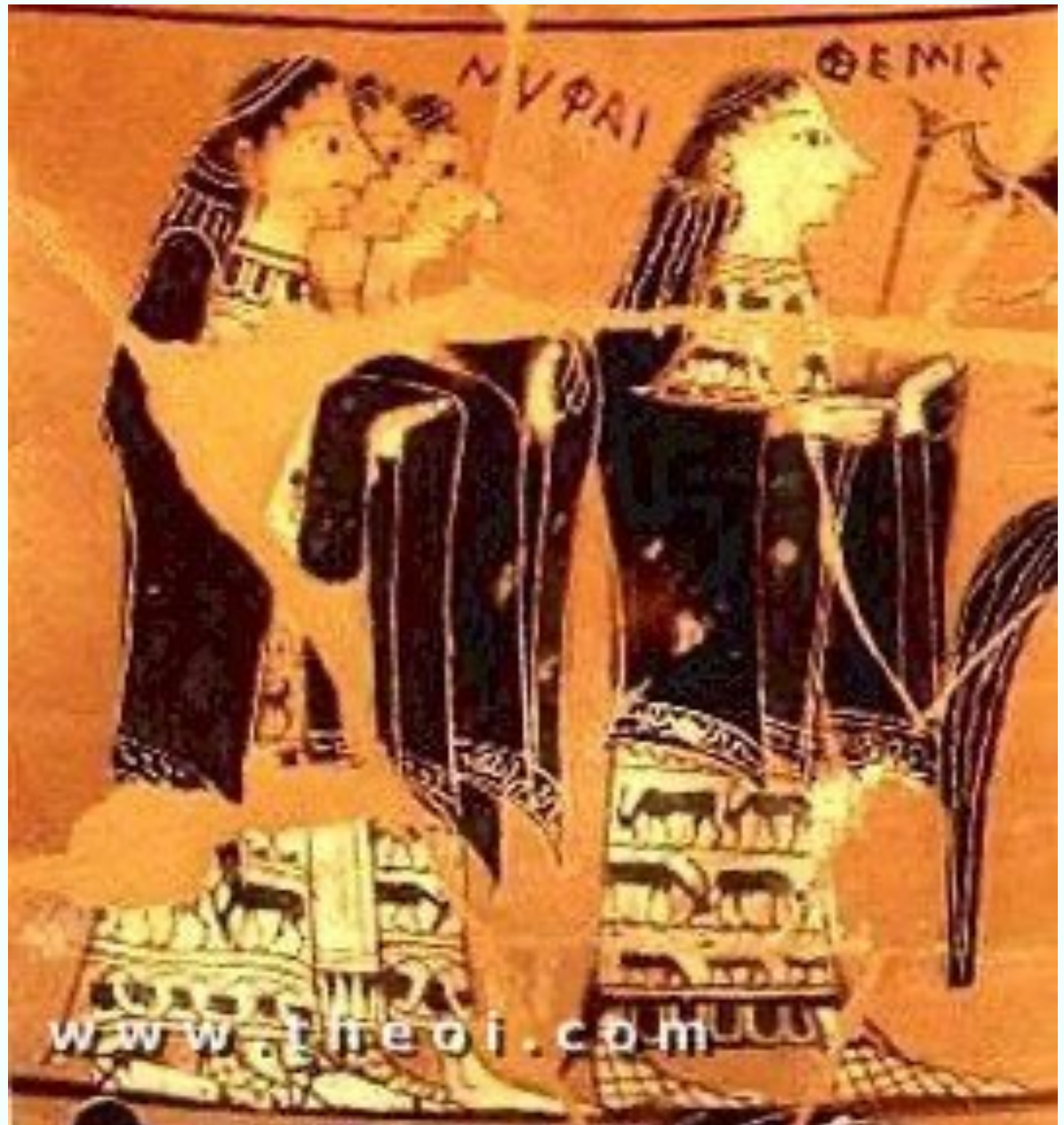
Personifications: Abstractions Aspects of Human Culture

- Examples in *Theogony* (with line numbers)
 - Metis (891-905) = Cunning intelligence
 - Themis (17, 135, 906) = Custom, traditional law
 - Hebe (18, 959) = Youth
 - Mnemosyne (135, 920) = Memory (54)
- A problem for translators

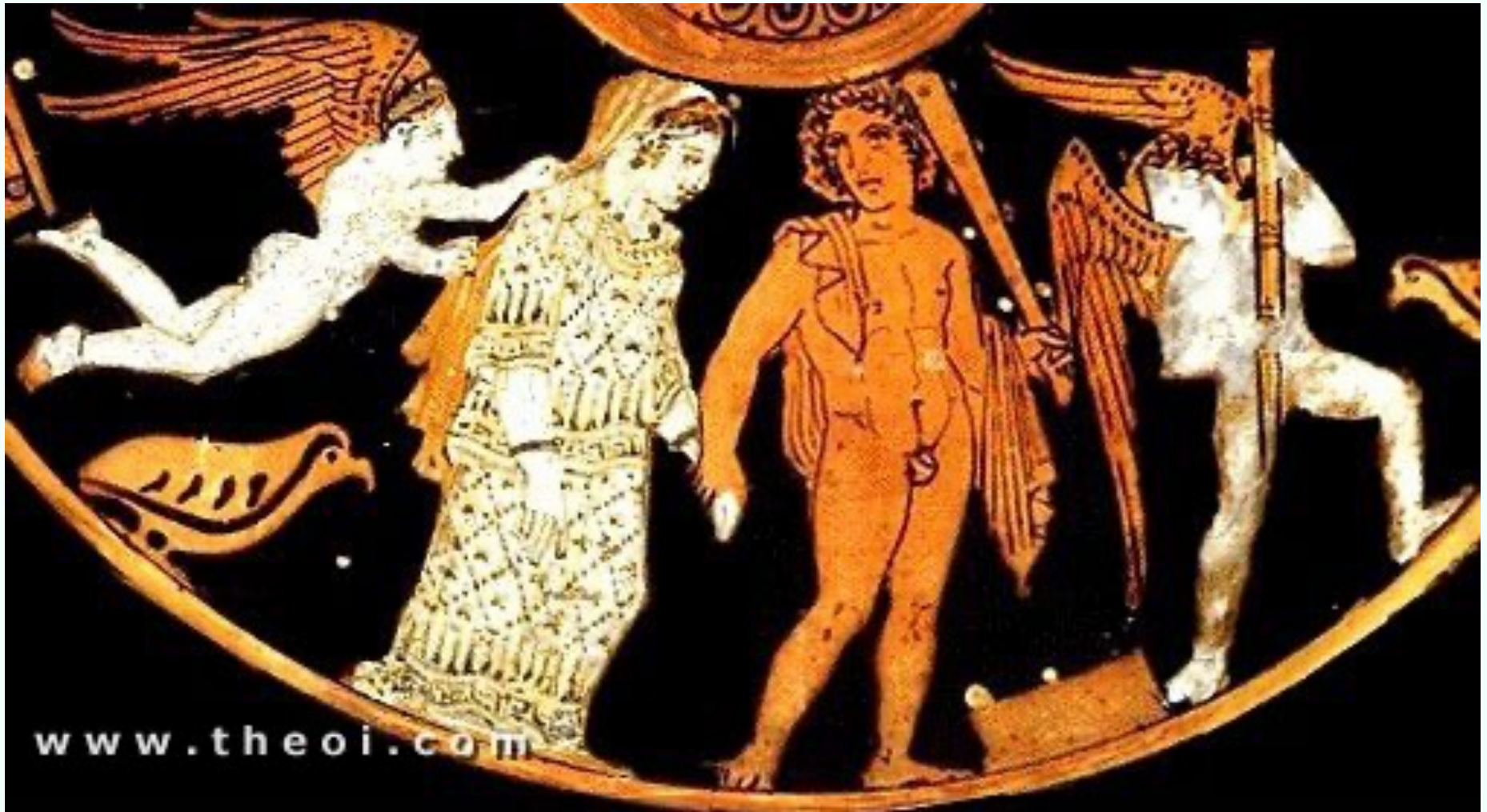
Personifications: Aspects of Human Culture

Themis,
followed by
three nymphs

c.580 BCE



Personifications: Aspects of Human Culture



The marriage of Hebe and Herakles

c.400 BCE?

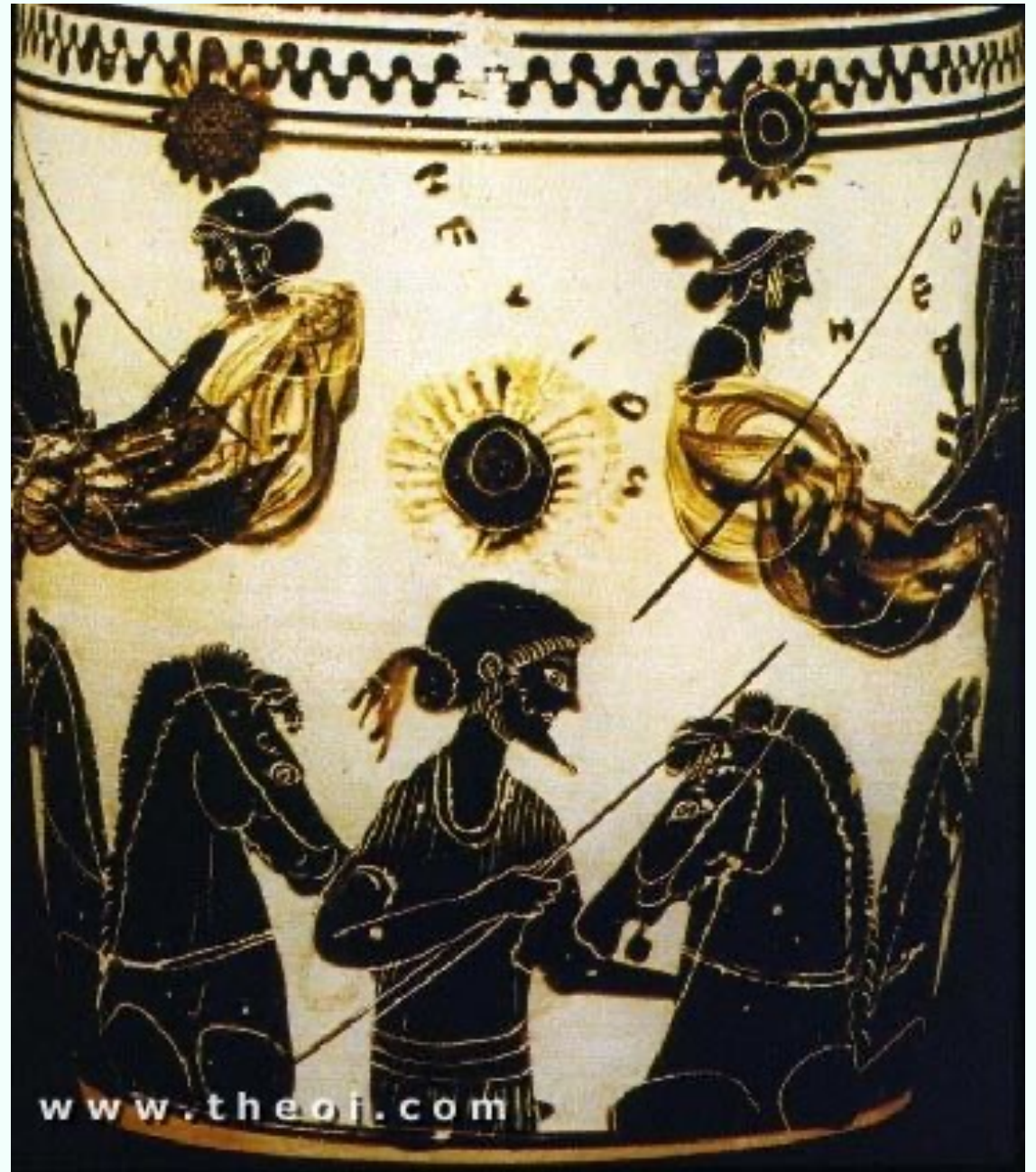
Personifications: Things Aspects of Physical World

- Eos (20, 373) = Dawn (992)
- Helios (20, 372, 963, 1019) = Sun
- Selene (20, 372) = Moon
- Nyx = Night (21, 13-25, 211-33)
- Gaia (21, 117) = Earth (117)
- Okeanos (21) = Ocean (fresh water)
(123, 339-71)

Personifications: Aspects of Physical World

- Helios (bottom)
- Nyx (top left)
- Eos (top right)

c.500-475 BCE



Personifications: Aspects of Physical World



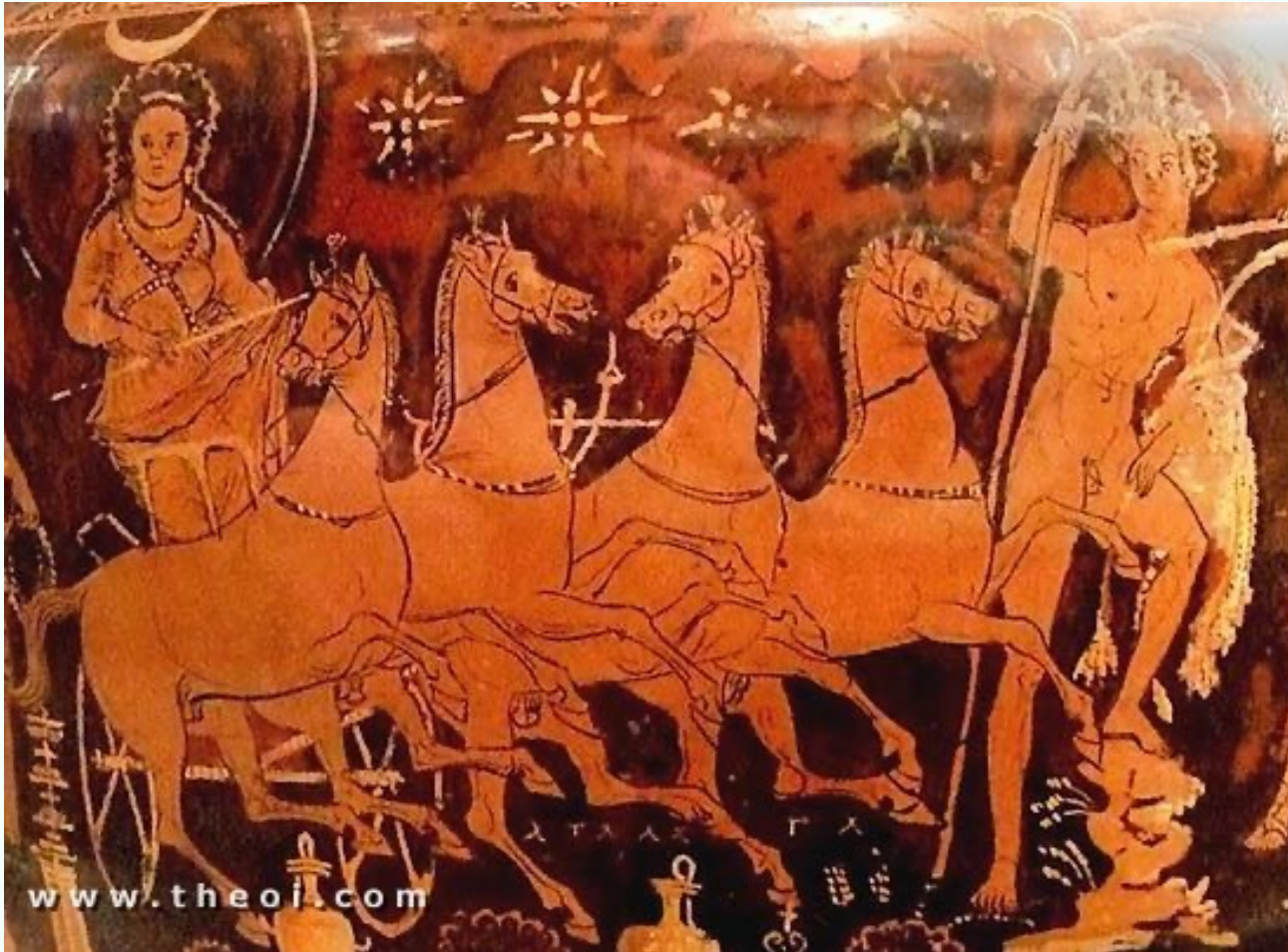
Helios
c.500-475 BCE

Personifications: Aspects of Physical World



Eos with her son Memnon, killed in Trojan War
c.485-480 BCE

Personifications: Aspects of Physical World



Selene approaching her lover Endymion
4th century BCE

Personifications

Fact: The ancient Greek alphabet had only capital letters.

Significance?

Personifications

Fact: The ancient Greek alphabet had only capital letters.

Significance: The Greek word HELIOS (for example) denoted simultaneously the physical entity ('sun') and the god ('Sun').

Personifications: The First Generation of Gods

In the beginning there was only Chaos [Abyss]
But then Gaia [Earth] came into being,
Her broad bosom the ever-firm foundation of all,
And Tartaros, dim in the underground depths,
And Eros [Sexual Desire], loveliest of all the
Immortals, who
Makes their bodies (and men's bodies) go limp,
Mastering their minds and subduing their wills.

Theogony 116-22

Personifications: The Second Generation of Gods

From Chaos [Abyss] were born Erebos and dark Nyx
[Night],
And Nyx [Night], pregnant after sweet intercourse
With Erebos, gave birth to Aether and Hemere [Day].
Earth's first child was starry Ouranos [Heaven]
And she bore the Mountains in long ranges
Then she gave birth to barren, raging Pontos [Sea]
Without any sexual love. But later she slept with
Ouranos and bore Okeanos [Ocean] with his deep
currents . . .

Theogony 123-33

Personifications

- Their 'names' are simply common nouns.
- They rarely appear in art and rarely feature as characters in myths.
- Some variety, from Themis and Nyx on the one hand (almost no art or stories) to Helios, Eos, and Selene on the other (some art and stories)

The Nature of the Gods: Personifications

How did the ancient Greeks use myth to conceptualize the relationship between the gods and the world?

The Nature of the Gods: Personifications

How did the ancient Greeks use myth to conceptualize the relationship between the gods and the world?

Beginnings of an answer: They treated the constituent parts of the world, aspects of both the physical world (things) and human culture (abstractions), as divine beings.

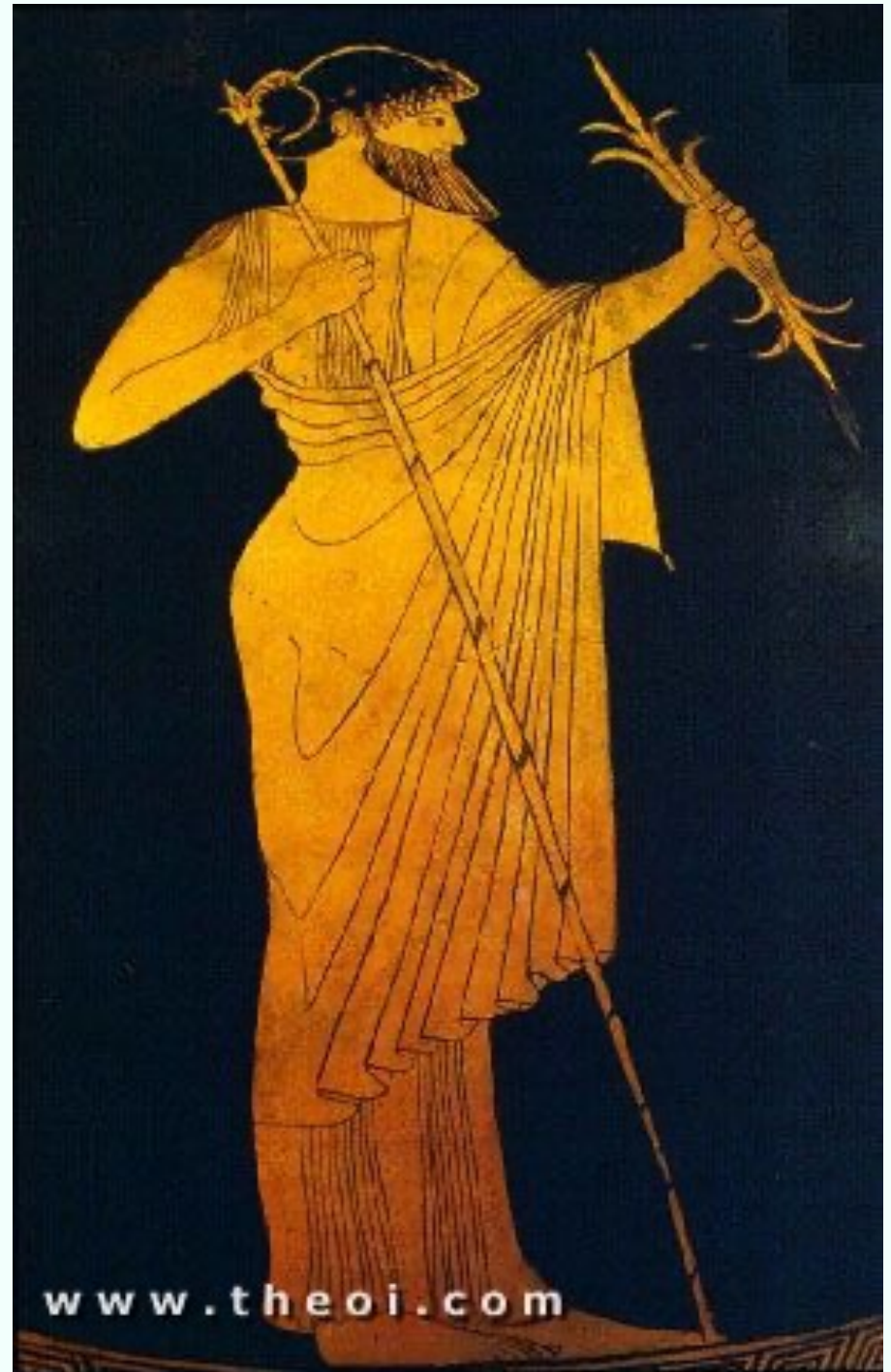
The Nature of the Gods: Olympian Gods

How did the ancient Greeks conceptualize the relationship between the **Olympian** gods and the world?

These gods had unique personal names and distinctive personal characteristics; for example, Zeus, Poseidon, Demeter, Aphrodite, Athena, Dionysos

Zeus

- The god of . . . ?



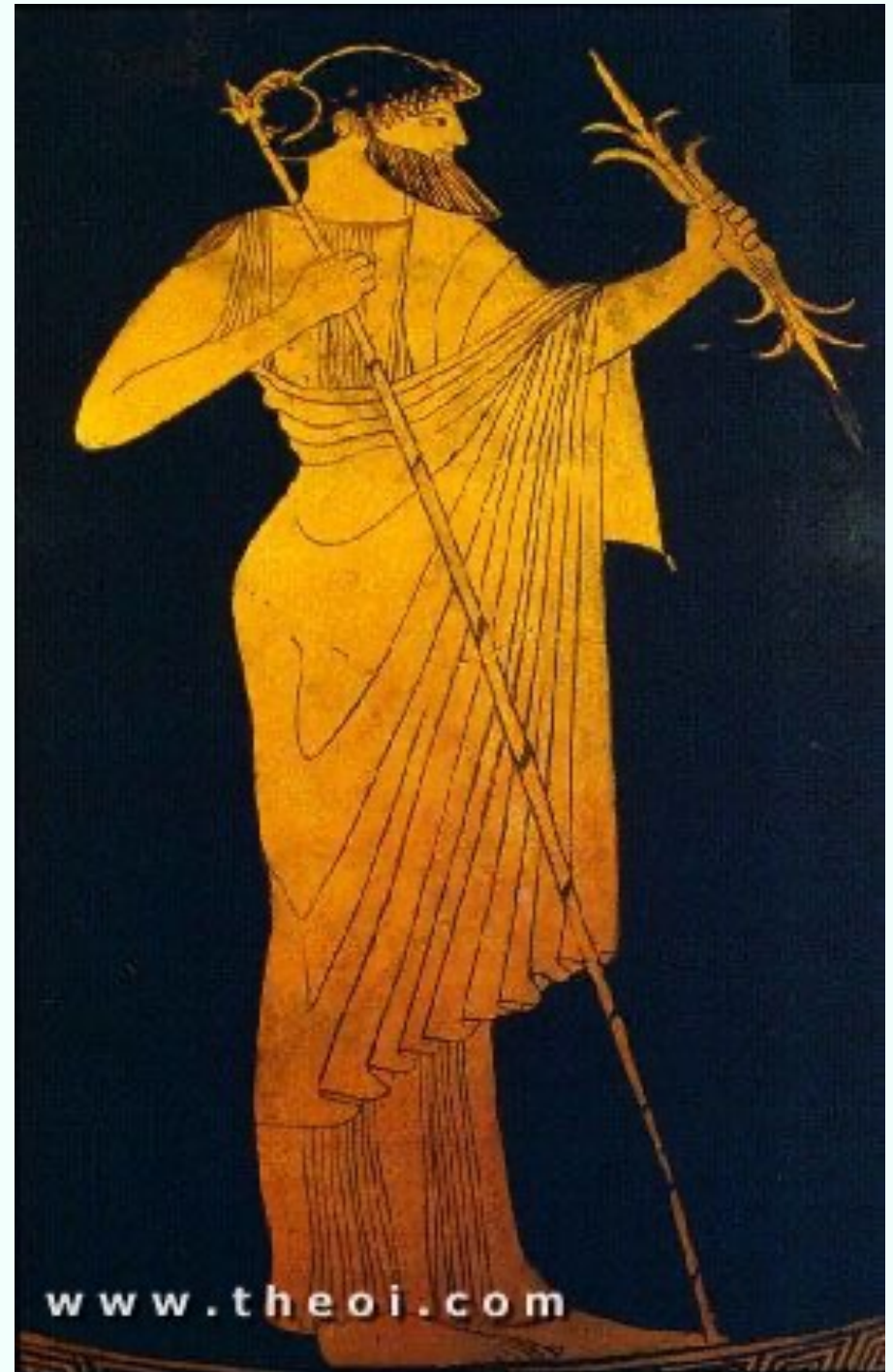
Zeus

- Lightning, storm, sky
- What is the relation of Zeus to the sky?



Zeus

- Lightning, storm, sky
- What is the relation of Zeus to the sky?
- ‘Zeus is raining’:
Alcman (lyric poet, mid/late 7th c. BCE),
Theophrastus (philosopher, late 4th c. BCE)



Hephaistos



Hephaistos

- Fire, metal-working



Hephaistos

- Fire, metal-working
- ‘They roasted the meat over Hephaistos’:
Homer, *Iliad* 2.426; ‘he struck them with Hephaistos’:
Sophocles, *Antigone* 123



Demeter

- Attribute: ears of grain



Demeter

- Attribute: ears of grain
- Agricultural fertility, especially grain



Demeter

- Attribute: ears of grain
- Agricultural fertility, especially grain
- Name used as a synonym for bread: Oppian (late 2nd c. CE); very common with 'Ceres' in Latin

c.480 BCE



Aphrodite

- Attributes: dove, swan, erotes (= cupids)

c.365-355 BCE



Aphrodite

- Attributes: dove, swan, erotes (= cupids)
- Sexual desire
- Commonly used as a noun meaning 'sexual desire' or 'attractiveness'

c.365-355 BCE



The Nature of the Gods: Olympian Gods

- How did the ancient Greeks conceptualize the relationship between the Olympian gods and the world?

The Nature of the Gods: Olympian Gods

- How did the ancient Greeks conceptualize the relationship between the Olympian gods and the world?
- They usually imagined them as anthropomorphic beings with power over certain forces, but could also regard them as identical with those forces. They are not simple personifications, however, since they are not reducible to those forces.

The Nature of the Gods

- Gods imagined as simple personifications vs. gods imagined as individuals with distinct names: an important distinction, but not a clear-cut one; rather, it marks two ends of a spectrum.
 - Some personifications feature as real personalities in myth (Helios, Gaia, etc.).
 - Olympian gods are sometimes identified as aspects of the physical world.
- But all gods are in some way, whether more or less directly, identified with aspects of the physical and cultural world.

Pop Quiz 2!

- Open the CLAS 131 course site in Canvas
- Click the Quizzes tab in the left-hand menu
- Click link for 'Pop Quiz 2'
- Click 'Begin'
- Take quiz; click 'Submit'
- Click 'Submit for Grading'
- If you have trouble, you can take the quiz with paper and pen; turn it in to a member of the instructional team before you leave the lecture hall.

Pop Quiz 2!

- True or False: A personification is the representation of a thing or abstraction as a person.
- True or False: The ancient Greek alphabet had only capital letters.
- True or False: Ancient Greeks never regarded the Olympian gods as identical with forces in the natural world.

Gods and Mortals

Hesiod, *Works & Days*:
The Lot of Mortals

Reminder

- Groups 1-1, 6-1, and 11-1 Scavenger Hunt Presentations posted in Files; links on the Canvas page for today's lecture
- Written Analysis 1: Hesiod on Pandora; due in Assignments this Wednesday at 11:59 PM

Gods and Mortals

Hesiod, *Works & Days*:
The Lot of Mortals

Hesiod, *Works & Days*

- What significance do the stories of Prometheus and Pandora and of the Five Races have within the context of *Works & Days*?
- If we consider the first half of *Works & Days* as a whole, what view of human life does Hesiod present, and how does the lot of mortals differ from that of the gods?

Overview of *Works & Days*

- Context: advice to his no-good brother Perses, against whom Hesiod has a number of complaints
 - lines 43-45 and 53-55
 - lines 443-457
- Provides the framework for presenting this poem of traditional wisdom about how to live

Overview of *Works & Days*

- 1-20: Introductory hymn to Muses
- 21-57: Two kinds of Strife; Perses and the kings
- 58-128: Prometheus and Pandora
- 129-234: The Five Races
- 235-245: The Hawk and the Nightingale
- 246-429: General advice: justice instead of violence, hard work instead of idleness

Overview of *Works & Days*

- 430-683: The Farmer's Year ('Works')
- 684-768: Seafaring
- 769-844: General social and religious precepts
- 845-928: Days of the month ('Days')

Prometheus and Pandora

- Three major episodes in the story of Prometheus (*Theogony* 509-620; *Works & Days* 58-128):
 - The division of the ox (*Th* 537-559; cf. *W&D* 66-67)
 - The theft of fire (*Th* 560-571; *W&D* 68-70)
 - The creation of 'Pandora' (*Th* 572-616; *W&D* 70-124)

Prometheus and Pandora

- Hesiod joins these three stories through a series of cause-and-effect links:
 - Prometheus tricks Zeus in order to benefit mankind; Zeus retaliates by punishing mankind; repeat, ending with Zeus
- Note the implied relationship between Prometheus and mankind

Prometheus and Pandora

- Each of these episodes is an aetiology.
 - The division of the ox (*Th* 537-559; cf. *W&D* 66-67): aetiology of sacrificial practice
 - The theft of fire (*Th* 560-571; *W&D* 68-70): aetiology of the use of fire
 - The creation of 'Pandora' (*Th* 572-616; *W&D* 70-124): aetiology of ???

Prometheus and Pandora

- Taken together, the sequence of stories that center on Prometheus and Pandora provides an explanation of . . . What? Note how Hesiod introduces the sequence (58-67).

Prometheus and Pandora

- Taken together, the sequence of stories that center on Prometheus and Pandora provides an explanation of why life is hard for men; note how Hesiod introduces the sequence (58-67). Men must work hard in order to live, and are subject to disease, sorrow, and old age.

The Five Races

- Golden Race (129-147)
- Silver Race (148-160)
- Bronze Race (161-177)
- Race of Heroes (178-194)
- Iron Race (200-234)

The Five Races

- Golden Race (129-147)
- Silver Race (148-160)
- Bronze Race (161-177)
- Race of Heroes (178-194)
- Iron Race (200-234)
- 'One of these things is not like the others, one of these things does not belong . . .'

The Five Races

- ‘One of these things is not like the others, one of these things does not belong . . .’
 - Hesiod (or a predecessor) has probably inserted the Race of Heroes into an original scheme of four metallic races, descending from gold to iron
 - The original scheme probably entered the Greek world from the ancient Near East, and was adapted to accommodate Greek traditions about a heroic age (as in Homer etc.) that preceded the present age

The Five Races

- The story of the four metallic races presents the history of humanity as one of decline. In what ways?

The Five Races

- The story of the four metallic races presents the history of humanity as one of decline:
 - an increase in violence and injustice
 - an increase in the need for work
 - an increase in the distance of humanity from the gods

The Five Races

- How does the distance of humanity from the gods increase?
 - What relationship did the Golden Race have with the gods? (see 132-141)

The Five Races

- How does the distance of humanity from the gods increase?
 - The Golden Race was in many ways like the gods: they were not subject to old age or disease and didn't have to work in order to live (132-141)
 - What marks the coming end of the Iron Race? (see 230-233)

The Five Races

- How does the distance of humanity from the gods increase?
 - The Golden Race was in many ways like the gods: they were not subject to old age or disease and didn't have to work in order to live (132-141)
 - What marks the coming end of the Iron Race?
 - The departure to Olympus of the last two goddesses who still live among mortals, Aidos ('Shame') and Nemesis ('Righteous Anger') (230-233)

Why Life is Hard

- The Prometheus story cycle and the account of the five races provide alternative explanations (aetiologies) for why human existence is the way it is.
- Although the stories are not really compatible, they share a common point of view. What is that?

Why Life is Hard

- The Prometheus story cycle and the account of the five races provide alternative explanations (aetiologies) for why human existence is the way it is.
- Although the stories are not really compatible, they share a common point of view: human life was once much closer to that of the gods, but in the current cosmic order it is vastly different.

Life is Hard . . .

Life is Hard . . .

. . . so deal with it:

- observe justice rather than violence in dealing with fellow mortals: Zeus is always watching! (246-335 and 366-381).
- work hard! (336-362 and 427-429); this leads to the practical advice in the second half of the poem.

Structure of *Works & Days*

- 1-20: Introductory hymn to Muses
- 21-57: Two kinds of Strife; Perses and the kings
- 58-128: Prometheus and Pandora
- 129-234: The Five Races
- 235-245: The Hawk and the Nightingale
- 246-429: General advice: justice instead of violence, hard work instead of idleness

Human Life and the Life of the Gods

- If we consider the first half of *Works & Days* as a whole, what view of human life does Hesiod present, and how does human life differ from the life of the gods?

Human Life and the Life of the Gods

- If we consider the first half of *Works & Days* as a whole, what view of human life does Hesiod present, and how does human life differ from the life of the gods?
- Although humans may once have had an existence similar to that of the gods, that is no longer the case. Humans are subject to all sorts of evils (that don't affect the gods), have to work hard in order to live (in a way that gods do not), and must observe a moral code (in a way that the gods do not?).

Next Lecture

Homeric Hymn to Aphrodite:
The Power of the Gods

Gods and Mortals

Homeric Hymn to Aphrodite:

The Power of the Gods

Reminders

- Written Analysis 1: due in Assignments tonight by 11:59 PM
- Reading Quiz 2: Euripides, *Hippolytus*. Available in Quizzes 6:00 PM today; due 11:59 PM Saturday 9/16.
- Scavenger Hunt Round 2 (Groups 2-2, 7-2, 12-2): due in Assignments 11:59 PM Sunday 9/17.

Gods and Mortals

Homeric Hymn to Aphrodite:

The Power of the Gods

Homeric Hymn to Aphrodite

- Be able to
 - identify chief features of Homeric hymns
 - analyze the ancient Greek conception of the gods' power both in relation to other gods and in relation to humans
 - summarize the ancient Greek conception of the relationship between mortals and gods

Homeric Hymns

- Greek *hymnos*, ‘song’, especially ‘song in honor of a god’
- ‘Homeric’
 - sometimes attributed to Homer in antiquity
 - use Homeric meter, vocabulary, and style
- Now thought to be composed by different poets at different times in Archaic period; gathered into a collection at a (much?) later date

Homeric Hymns

- Structure
 - invocation of deity
 - praise of deity
 - enumeration of titles and epithets
 - description of powers and attributes
 - [narration of birth and/or other famous deeds]
 - farewell and/or request for blessings; often a transition to another poem

Titles and Epithets

- Link the deity to a particular place, power, or quality
- In some ways, epithets are to texts what attributes are to images
- Zeus:

Titles and Epithets

- Link the deity to a particular place, power, or quality
- In some ways, epithets are to texts what attributes are to images
- Zeus:
 - Aegisholder, father of gods and men, son of Kronos, cloud-gatherer, lord of thunder

Homeric Hymns

- Context
 - Sung by solo performer (as indicated by meter)
 - ‘Preludes’ to performances of other poems? See the last lines of hymns to Hermes (#4) and Aphrodite (#5); compare the hymn to Muses that opens *Theogony*
 - Longer hymns performed at festivals of gods? See hymn to Apollo (#3), lines 146-176

Homeric Hymn to Aphrodite

- Author unknown
- c.700 BCE?
- Song in honor of Aphrodite

Homeric Hymn to Aphrodite

- Invocation of deity
- Praise of deity
 - Epithets
 - golden, lovely-crowned, laughter-loving
 - Cypria ('The Cyprian': island of Cyprus)
 - Cytherea ('The Cytherean': island of Cythera)
 - description of powers and attributes
 - narration of famous deeds
- Farewell and transition



The Power of Aphrodite

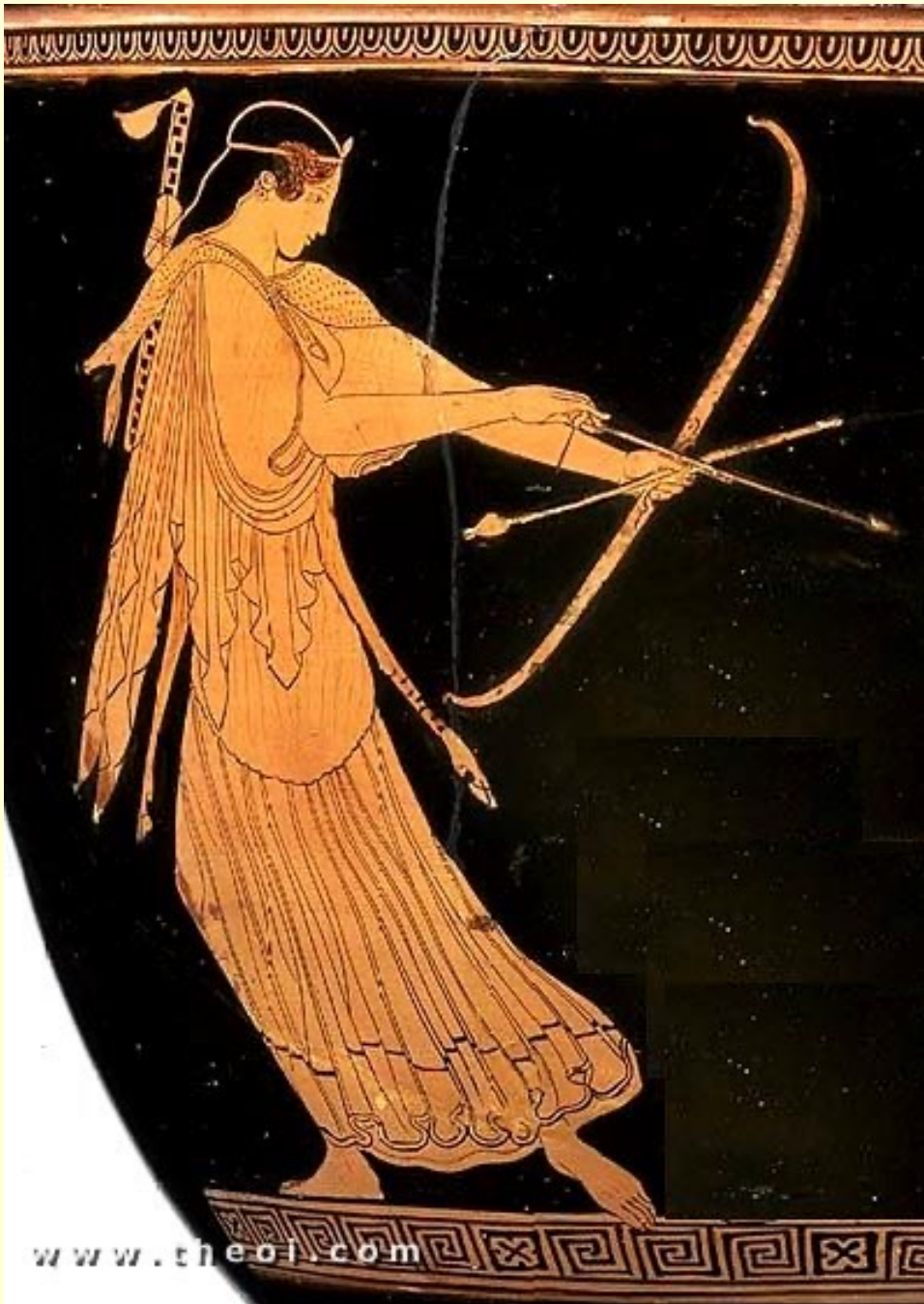
Muse, tell what golden Aphrodite did once,
The Cyprian who fills gods with sweet desire,
And tames the tribes of mortals while she's at it-
And birds that cross the air, and beasts below
them.

The lovely-crowned Cytherean possesses
All beings that the land and ocean nurture.

Lines 1-6

The Power of Aphrodite

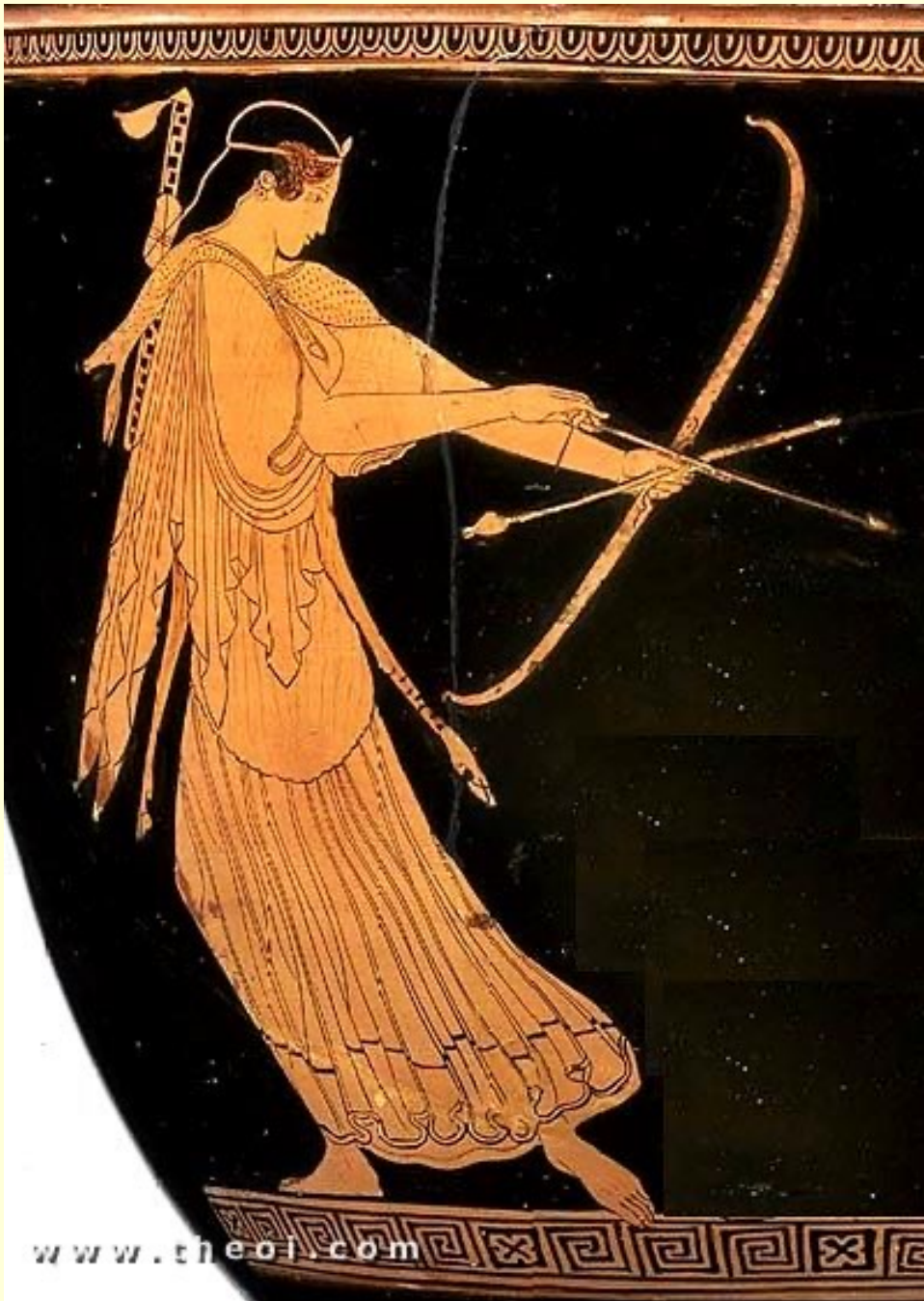
- Three exceptions to Aphrodite's universal power in divine realm: virgin goddesses
 - Athena
 - Artemis



Artemis

- Attributes?

c.470 BCE



Artemis

- Bow, arrows, quiver

c.470 BCE

Artemis

- Bow, arrow, quiver
- Another attribute?



c. 390 BCE

Artemis

- Bow, arrow, quiver
- Short skirt



c. 390 BCE

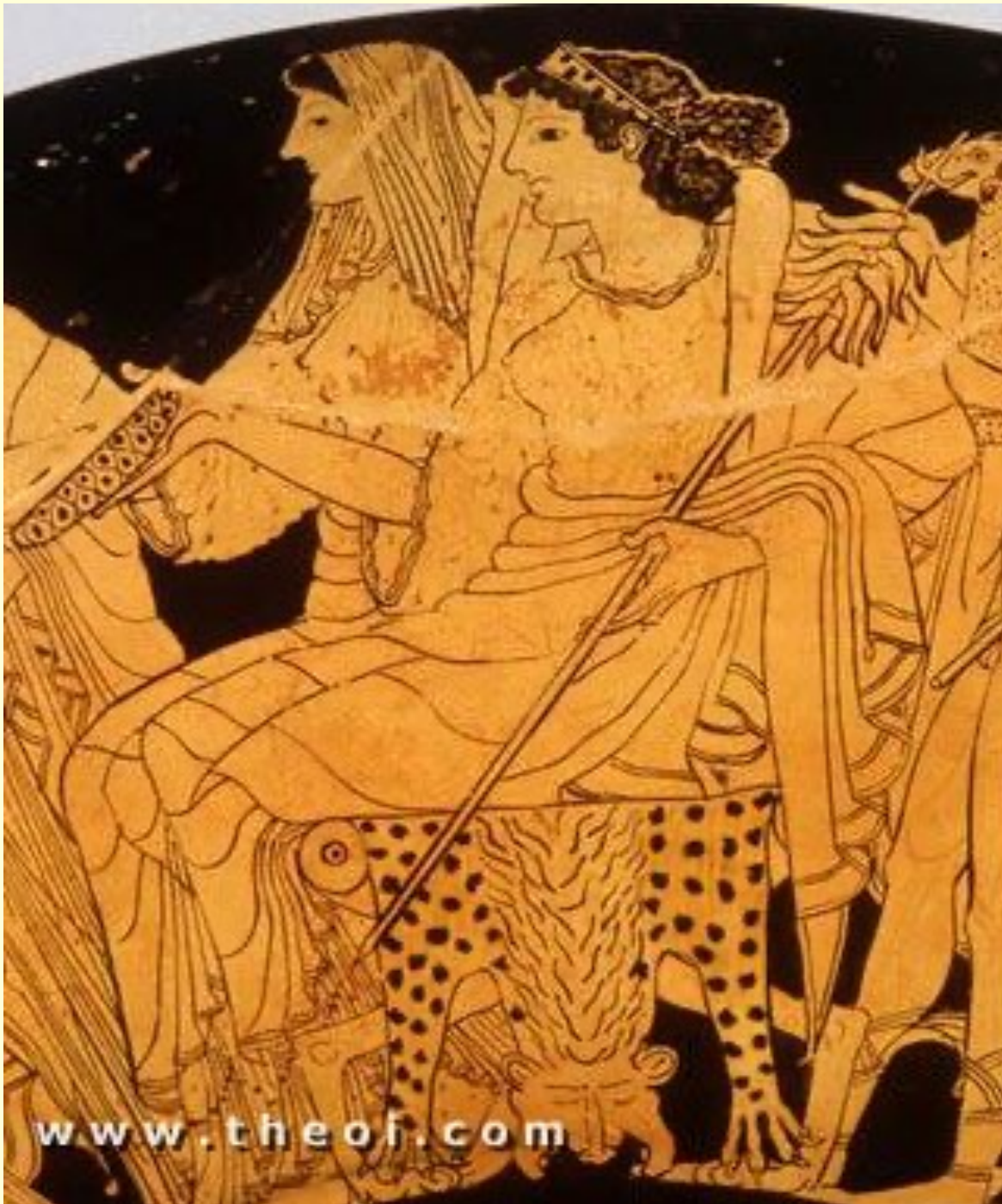
Artemis

Roman copy of
Greek original,
c.325 BCE



The Power of Aphrodite

- Three exceptions to Aphrodite's universal power in divine realm: virgin goddesses
 - Athena
 - Artemis
 - Hestia



Hestia

- Greek *hestia*, 'hearth'
- Hestia, left, and Demeter, right

c.500 BCE

The Power of Aphrodite

- Three exceptions to Aphrodite's universal power in divine realm: virgin goddesses
 - Athena
 - Artemis
 - Hestia
- Why does the poet begin his hymn in praise of Aphrodite by talking about goddesses who are beyond her power?

The Power of Aphrodite

- Three exceptions to Aphrodite's universal power in divine realm: virgin goddesses
 - Athena
 - Artemis
 - Hestia
- The poet, even in honoring Aphrodite (sexuality), is careful to pay honor to those outside her sphere of power (virginity); multiple gods ('polytheism') correspond to multiple powers of natural world.

The Power of Aphrodite

- Can Aphrodite exercise her power even over Zeus? (see lines 36-44)

The Power of Aphrodite

- Aphrodite can even exercise power over Zeus (lines 36-44), but Zeus can exercise power over her in turn (45-55).
- He does so by making her fall in love with a mortal man, Anchises.
- Can all the gods exercise power in areas 'belonging' to other gods? Or can only Zeus do this?

Divine Epiphanies

- Gods could appear to mortals
- Epiphany: Greek *epiphaneia*, 'an appearance, a coming into view'
- Stories of epiphanies were not limited to myth. Many people thought that divine epiphanies could happen in their own time and place.

Divine Epiphanies

- Acts of the Apostles 14.8-18: The people of Lystra (south-central Turkey) take Paul and Barnabas to be Hermes and Zeus (late first/early second century CE).
- Aelius Aristides, *Orations* 48.38-44: While seriously ill, Aristides has a vision of Athena and begins to recover (mid-second century CE).
- References to seeing gods are frequent in Greek and Latin inscriptions.

Divine Epiphanies: What Do Gods Look Like?

- Lines 81-90: disguised as mortal
Like a virgin whom no man had overcome yet--
She didn't want to scare him when he saw her.
- Lines 172-175: undisguised
The shining one stood by the bed, head brushing
The well-made roof. Her cheeks flashed
superhuman
Loveliness-

Big Gods



Attic dedicatory relief: Demeter (right) and worshippers (left); late 4th century BCE

Big Gods

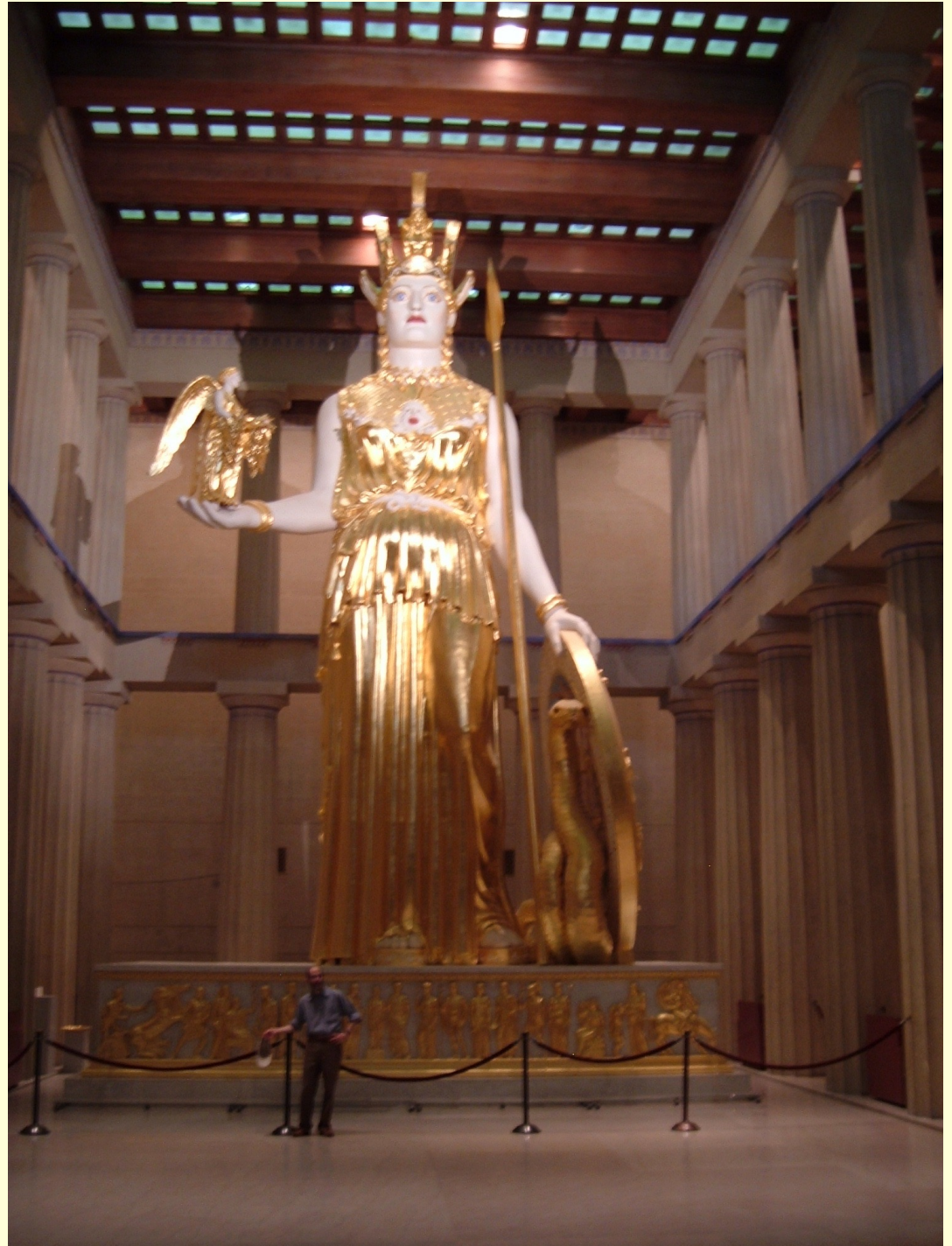


Attic dedicatory relief: Thracian goddess Bendis (right) and men's relay running team (left); 4th century BCE

Big Gods

Athena Parthenos

Yours truly in the modern
reconstruction of the
Parthenon in Nashville



Gods and Mortals

- What is Anchises' reaction to the first appearance of Aphrodite, in disguise (lines 91-106)?

Gods and Mortals

- Anchises' reaction to the first appearance of Aphrodite, in disguise (lines 91-106)
 - Which god are you?
 - I will give you honor
 - Please give me blessings
- Basic relationship between divine and human in traditional Greek thought: mortals acknowledge a god's power by giving the god honor and respect, and in return they can expect the god to use that power to help them.

Gods and Mortals

- What is Anchises' reaction to the appearance of the undisguised Aphrodite (lines 180-190)?

Gods and Mortals

- Anchises' reaction to the appearance of the undisguised Aphrodite (lines 180-190)
 - I knew you were a god!
 - Pity me
 - A mortal man who sleeps with a goddess ceases to be *biothalmios*, 'life-thriving'
- Intimacy with gods is dangerous: why? Consider story of Semele and Zeus.

Gods and Mortals

- Aphrodite's response (192-199):
 - you'll be fine
 - you'll become the father of the hero Aeneas
- Stories of Ganymede (200-217) and Tithonus (218-238)

Zeus and Ganymede



c.480 BCE

Zeus and Ganymede



c.480 BCE

Eos and Tithonus



c.470-460 BCE

Gods and Mortals

- Old age and death distinguish/separate gods from humans, immortals from mortals (239-246).
- Ganymede an exception: due only to the power of Zeus? Does that seem to be an option for Anchises?

Gods and Mortals

- Drawing on *Hymn to Aphrodite*, what can we say about the ancient Greek conception of the relationship between mortals and gods?

Gods and Mortals

- Drawing on *Hymn to Aphrodite*, what can we say about the ancient Greek conception of the relationship between mortals and gods?
- A wide gap exists between the two, represented above all by old age and death. Although it's possible for a mortal to become endowed with eternal life and youth, the exceptions seem to prove the rule.
- It's dangerous for a mortal to get too close to a god, perhaps because of the god's innate power.
- Most importantly, mortals must respect the power of the god, and if they do, they can hope to benefit from it.

Gods and Mortals

Euripides, *Hippolytus*:
The Morality of the Gods

Reminders

- Reading Quiz 2: Euripides, *Hippolytus*.
Due in Quizzes 11:59 PM Saturday 9/16.
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Gods and Mortals

Euripides, *Hippolytus*:
The Morality of the Gods

Gods and Mortals – So Far

- Hesiod, *Works & Days*: Although humans may once have had an existence similar to that of the gods, that is no longer the case. Humans are subject to all sorts of evils (that don't affect the gods), have to work hard in order to live (in a way that gods do not), and must observe a moral code (in a way that the gods do not?).

Gods and Mortals – So Far

- *Homeric Hymn to Aphrodite*
 - A wide gap exists between gods and mortals, represented above all by old age and death.
 - It's dangerous for a mortal to get too close to a god, perhaps because of the god's innate power.
 - Most importantly, mortals must respect the power of the god, and if they do, they can hope to benefit from it.

Euripides, *Hippolytus*

- Chronological shift: from the Archaic period to the Classical period
 - Euripides: Athenian author of tragedies
 - born 480s BCE, died c.406 BCE
 - *Hippolytus*: 428 BCE

Chronological Shift

Protoattic
vase,
c.700
BCE: time
of Hesiod
and
*Homeric
Hymn to
Aphrodite*



Chronological Shift

Protoattic
vase,
c.700
BCE: time
of Hesiod
and
*Homeric
Hymn to
Aphrodite*



Attic Red Figure vase, c.430 BCE:
date of *Hippolytus*

Chronological Shift



Bronze
statuette,
c.530-520
BCE: time
of *Homeric
Hymn to
Hermes* (?)

Chronological Shift



Bronze
statuette,
c.530-520
BCE: time
of *Homeric
Hymn to
Hermes* (?)



Bronze statue, c.460 BCE:
time of Euripides' youth

Euripides, *Hippolytus*

- Shift in focus: from the divine sphere to the human sphere
 - Unlike *Theogony* or even *Homeric Hymn to Aphrodite*, *Hippolytus* focuses mostly on the human characters and their interactions
 - Typical of most Greek myth; stories in which a god is the main character are the exception

Euripides, *Hippolytus*

- Be able to
 - summarize the play's plot
 - analyze the ancient Greek concept of the gods as non-moral rather than immoral, with particular reference to their role as embodiments of powerful natural forces
 - explain the reasons for thinking that Euripides might have been using this tragedy to challenge traditional anthropomorphic conceptions of the gods

The Plot of *Hippolytus*

- Are the divine characters essential to the plot of *Hippolytus*?

The Plot of *Hippolytus*

- Opening scenario: Hippolytus, Theseus' son from a previous relationship, rejects women and sexuality; Phaedra, Theseus' wife, is in love with him, but has kept that a secret. Theseus is away.
- Phaedra's Nurse persuades her to reveal her secret.
- The Nurse tells Hippolytus of Phaedra's love.
- Hippolytus rages against Phaedra, who overhears him.
- Phaedra kills herself, leaving a note that accuses Hippolytus of sexually assaulting her.
- Theseus returns and finds Phaedra's note; he exiles and curses Hippolytus.
- As Hippolytus dies, Theseus learns the truth.

The Plot of *Hippolytus*

- Are the divine characters essential to the plot?
- What is Aphrodite's role in the plot? How would the story change if she were not a character?

The Plot of *Hippolytus*

- Are the divine characters essential to the plot?
- What is Aphrodite's role in the plot? How would the story change if she were not a character?
- Not at all! She says that she has caused Phaedra to fall in love with Hippolytus, but that doesn't require the active intervention of a god; if you were to read the play without the prologue, you would not miss it at all.

The Plot of *Hippolytus*

- Artemis: what is her role in the plot?
How would the story change if she were not a character?

The Plot of *Hippolytus*

- Artemis: what is her role in the plot?
How would the story change if she were not a character?
- Hardly at all! Her only role in the plot is to reveal to Theseus that Hippolytus was innocent, but that could easily be done through a human character (e.g., the nurse).

The Plot of *Hippolytus*

- If Aphrodite and Artemis are not necessary to the plot, why did Euripides include them at all?

The Plot of *Hippolytus*

- If Aphrodite and Artemis are not necessary to the plot, why did Euripides include them at all?
- Initial hypothesis: There was something about the traditional conception of the gods, or of the relationship between gods and mortals, that interested him.

The Morality of the Gods in *Hippolytus*

Question for the day:
Can gods act morally?

Aphrodite's Behavior

- What do you think of Aphrodite's behavior in this play? Does she act morally?

Aphrodite's Behavior

- Modern audiences typically don't consider Aphrodite's in this play as moral. They instead regard her as petty, spiteful, and cruel; she's willing to destroy many people's lives just in order to punish one person who doesn't honor her in the way she thinks she deserves.

Aphrodite's Behavior

- We judge Aphrodite's behavior in this way, because that's the way most of us would judge any person who acts the way she does. But is Aphrodite 'any person'?

Aphrodite's Behavior

- Aphrodite is not a human being, but a goddess, the goddess of sexual desire. From the ancient Greek point of view, she in a very important sense is sexual desire.

Aphrodite's Behavior

- Can we apply moral judgments to sexual desire?
- There is no question that sexual desire can lead people to do terrible things. Is sexual desire itself responsible for that?

Aphrodite's Behavior

- Can we apply moral judgments to sexual desire?
- No: sexual desire itself is simply a morally neutral, if very powerful, force of nature. But we can, do, and should apply moral judgments to the way people handle sexual desire.

Aphrodite's Behavior

- What is one of the first and most important steps in handling sexual desire appropriately?

Aphrodite's Behavior

- What is one of the first and most important steps in handling sexual desire appropriately?
- To take it seriously: to acknowledge its power and treat it with the respect it deserves. If we don't treat it with the respect that its power deserves, we may end up hurting both ourselves and, even worse, others.

Aphrodite as Sexual Desire: First Interpretation

- Hippolytus' devotion to Artemis, the virgin goddess of the wilderness, represents his desire to
 - spend his time hunting with his horses and his dogs (see lines 17-19)
 - completely avoid women and sexuality (see especially lines 12-14 and 616-50)

Aphrodite as Sexual Desire: First Interpretation

- Hippolytus' devotion to Artemis, the virgin goddess of the wilderness, represents his desire to
 - spend his time hunting with his horses and his dogs (see lines 17-19)
 - completely avoid women and sexuality (see especially lines 12-14 and 616-50)
 - never grow up
- Is this possible?

Aphrodite as Sexual Desire: First Interpretation

- No: according to the norms of ancient Athenian society, Hippolytus, like all young men, must grow up and take his place as an adult; marriage and fatherhood were an essential part of this. In other words, Hippolytus must give due honor to Aphrodite.

Aphrodite as Sexual Desire: First Interpretation

From the ancient Greek point of view, people who try to oppose the natural order of the world by denying sexuality and avoiding the obligation to get married and have children inevitably create trouble for themselves and those around them; the idea that 'Aphrodite took revenge on Hippolytus for not honoring her' is a way of describing that perception through the medium of traditional myth.

Aphrodite as Sexual Desire: Second Interpretation

Aphrodite in lines 17-22:

Always consorting with the virgin through the green
wood,

he rides the land of beasts with swift dogs,
having come upon a more than mortal companionship.

I don't begrudge them these things; why should I?

But I will punish Hippolytus this day
for the wrongs he has done me.

Aphrodite as Sexual Desire: Second Interpretation

- Hippolytus rejects Aphrodite and worships only Artemis. But Artemis can get away with having nothing to do with Aphrodite (see *Homeric Hymn to Aphrodite*), so why can't Hippolytus?

Aphrodite as Sexual Desire: Second Interpretation

- Hippolytus rejects Aphrodite and worships only Artemis. But Artemis can get away with having nothing to do with Aphrodite (see *Homeric Hymn to Aphrodite*), so why can't Hippolytus? He's not a god!
- Aphrodite and Artemis embody diametrically opposed forces: sexuality and virginity. A god can embody forces like these in pure form; a human cannot.

Aphrodite as Sexual Desire: Second Interpretation

To be human is to be subject to a range of powerful forces. Mortals must respect the power of all the gods; to deny or ignore the power of any god will lead to terrible consequences. 'The gods punish those who do not honor them'.

The Morality of the Gods in *Hippolytus*

- If we take seriously the idea that the ancient Greeks conceived of the gods as the embodiment of powerful forces, what implications does that have for the way we judge their actions?

The Morality of the Gods in *Hippolytus*

- If we take seriously the idea that the ancient Greeks conceived of the gods as the embodiment of powerful forces, what implications does that have for the way we judge their actions?
- The actions of the gods are non-moral, not immoral, in the same way that the actions of diseases or storms or fire are non-moral.

The Morality of the Gods in *Hippolytus*

- So why do we make moral judgments about Aphrodite's behavior?

The Morality of the Gods in *Hippolytus*

- So why do we make moral judgments about Aphrodite's behavior?
- Even if she 'is' sexual desire (and so not subject to moral judgments), she's represented in myth as a person (and so subject to moral judgments).
- By going out of his way to present Aphrodite on stage as a person, Euripides may have been pushing his audience to rethink the traditional anthropomorphic view of the gods.

Next Lecture

Euripides, *Hippolytus*:
Morality and Mortality

Study Guide on Canvas

Gods and Mortals

Euripides, *Hippolytus*:
Morality and Mortality

TUES, SEPT

19



**CLASSICS @
CAROLINA**

**Ullman Library
Murphey Hall,
3rd Floor, 5–6 pm**

Come meet students and faculty from the UNC Classics Department and learn more about our majors and minors, student groups, courses and awards, research and travel opportunities, and careers after Classics.

**ALL ARE WELCOME, AND
NO NEED TO R.S.V.P.**

**QUESTIONS? EMAIL
AL.DUNCAN@UNC.EDU
DIRECTOR OF UNDERGRADUATE STUDIES
DEPARTMENT OF CLASSICS, UNC CHAPEL HILL**

Reminders

- Second round of Scavenger Hunt Presentations available in Files; links from today's lecture Page
- Feedback for Reading Quiz 2 now available
 - Open Quiz 2
 - Click 'View Results'

Midterm

- Wednesday, October 4th; in class and hard copy: bring blue books (available in Student Stores)
- Closed book and closed note
- Detailed guide in the Files folder of the CLAS 131 Canvas site
- Covers all material up to and including the last lecture on the *Odyssey*, M 10/2

Midterm

- Three sections:
 - Basic Knowledge (5 of 7): short answer (6 points each = 30 points)
 - Quotations (1 of 2): essay (35 points)
 - Key Concepts (1 of 2): essay (35 points)
- All questions come from material covered in lectures: use lecture presentations on Canvas as study guides

Gods and Mortals

Euripides, *Hippolytus*:
Morality and Mortality

Morality and Mortality

- Recap of last lecture:
 - If the ancient Greeks conceived of the gods as the embodiment of powerful forces, then we must conclude that the gods' actions are non-moral just as the actions of diseases or fire are non-moral.
 - At the same time, the anthropomorphic depiction of the gods naturally inclines us to apply moral standards to them.
 - This internal tension eventually resulted in criticisms of the traditional conception of the gods: perhaps implicit in Euripides, explicit in Plato.

Morality and Mortality

- Today's question: How do humans differ from the gods with respect to morality?

Morality and Mortality

- Be able to
 - analyze the plot in terms of the motivations of the human characters involved, taking into account both their good and their bad qualities and assessing their moral responsibility for the tragedy
 - use this analysis in support of a general thesis about the role of morality in human life in contrast to that of the gods

The Plot of *Hippolytus*

- Opening scenario: Hippolytus, Theseus' son from a previous relationship, rejects women and sexuality; Phaedra, Theseus' wife, is in love with him, but has kept that a secret. Theseus is away from home.
- Phaedra's Nurse persuades her to reveal her secret.
- The Nurse tells Hippolytus of Phaedra's love, after making him swear not to reveal what she's going to tell him.
- Hippolytus rages against Phaedra, who overhears him.
- Phaedra kills herself, leaving a note that accuses Hippolytus of sexually assaulting her.
- Theseus returns and finds Phaedra's note; he exiles and curses Hippolytus, who refuses to break his oath and reveal Phaedra's secret.
- As Hippolytus dies, Theseus learns the truth.

Moral Responsibility in *Hippolytus*

- The characters need motivations to act in the ways that the plot requires.

Moral Responsibility in *Hippolytus*

- Some culturally specific assumptions
 - Relative age of husbands and wives in classical Athenian society: women typically much younger
 - Enormous stress laid on women's sexual purity in determining her reputation and that of her family

Moral Responsibility in *Hippolytus*

- Who bears moral responsibility for the tragedy: the Nurse, Hippolytus, Phaedra, Theseus?
 - What actions do they take that contribute to the plot?
 - Are their motivations for acting the way they do good or bad?
 - If their motivations are good, do they make mistakes in acting on those motivations?

The Nurse

- Actions

The Nurse

- Actions
 - persuades Phaedra to reveal her secret
 - tells Hippolytus of Phaedra's love, after making him swear not to reveal what she's going to tell him.
- Motivation:
- Mistake:

The Nurse

- Actions
 - persuades Phaedra to reveal her secret
 - tells Hippolytus of Phaedra's love, after making him swear not to reveal what she's going to tell him.
- Motivation: desire to help Phaedra, whom she loves (lines 284-303 and 322-335)
- Mistake: really poor judgment

Hippolytus

- Actions:

Hippolytus

- Actions:
 - reacts violently to the Nurse's revelation and goes on a tirade about women (lines 616-668), but swears an oath to keep quiet (lines 656-660)
 - refuses to break his oath and save himself by telling Theseus the truth (lines 1060-63)
- Motivation?

Hippolytus

- Motivation (on both counts): concern with *sōphrosynē*, ‘virtue’ in the sense that reason controls passions, so ‘moderation, self-control, chastity’
 - “No one is more *sōphrōn* (‘virtuous’) than I”: lines 994-95, 1100-01, 1365

Hippolytus

- Is Hippolytus entirely *sōphrōn* (moderate, self-controlled, chaste)?
 - Phaedra at lines 730-31: “by sharing this disease in common with me he will learn to be *sōphrōn* (‘moderate’)”
 - Why might Phaedra think he needs to learn how to be *sōphrōn*? See lines 616-68 (especially 667, where ‘chaste’ translates *sōphrōn*).

Hippolytus

- Hippolytus' rejection of women is excessive and his pride is intolerant. So what is his mistake? Does he have too limited a conception of *sōphrosynē*? Does he take it too far?

Phaedra

- Actions:

Phaedra

- Actions:
 - reveals her passion for Hippolytus to the Nurse
 - kills herself and falsely accuses Hippolytus
- Motivation?

Phaedra

- Motivation: concern for her honor and reputation: for herself, her family, and her children (lines 419-430)
 - Lines 392-404: tries to control passion with *sōphrosynē*, then determines to kill herself rather than give in to it
 - Lines 715-21: determines to kill herself and accuse Hippolytus rather than lose her reputation

Phaedra

- Mistake?

Phaedra

- Mistake: Takes her concern with reputation too far (and so accuses an innocent man)? Fails to acknowledge Hippolytus' virtues (that he would not break his oath to keep her passion a secret)?

Theseus

- Action:

Theseus

- Action: curses and exiles Hippolytus, thereby bringing about his death
- Motivation:
- Mistake:

Theseus

- Action: curses and exiles Hippolytus, thereby bringing about his death
- Motivation: desire for justice against Hippolytus, for causing his wife's death and injuring his own honor
- Mistake: rashness and hastiness
 - see lines 1051-52, 1055-56, 1320-24

Moral Responsibility in *Hippolytus*

- Who bears moral responsibility for the tragedy? The Nurse? Hippolytus? Phaedra? Theseus?

Moral Responsibility in *Hippolytus*

- Who bears moral responsibility for the tragedy?
- No single character is solely responsible, yet all bear some moral responsibility. Each character acts on motivations that are at least in part virtuous; yet because of the mistakes they make in acting on their motivations, their decisions lead to tragic consequences.

Morality and Tragedy

- The fact that human actions inevitably have moral consequences produces the ever-present possibility for tragedy.
- Yet that same fact is what makes our actions meaningful, and endows human life with a significance and a dignity that the life of the gods lacks.

Morality and Mortality

Artemis

And so farewell; it is not right for me to see the dead
nor to defile my sight with final breaths,
and I see that you are now near this evil.

Hippolytus

Farewell to you too as you go, blessed maiden;
easily you leave a long companionship.

Hippolytus, lines 1437-41

Morality and Mortality

- Artemis' behavior here often strikes readers as heartless and cold.
- But remember: gods, as natural forces, cannot know anything of death and cannot have 'hearts'.

Morality and Mortality

- How do humans differ from the gods with respect to morality?

Morality and Mortality

- How do humans differ from the gods with respect to morality?
 - Thesis: The behavior of humans, unlike that of the gods, not only can but always and necessarily does have moral implications; therein lies the potential for tragedy but also the meaning of human life. Morality, together with mortality, is what distinguishes us from the gods.

Next Lecture

Unit 4: Homer's *Odyssey*

Lecture 13:

Introduction to the *Odyssey*

Homer, *Odyssey*

Introduction

Reminders

- Reading Quiz 3: Homer, *Odyssey* Books 1-8. Available this evening 6:00 PM until 11:59 PM Saturday 9/23.
- Scavenger Hunt Round 3 (Groups 3-3, 8-3, and 13-3). Due 11:59 PM Tuesday 9/26.

Homer, *Odyssey*

Introduction

Homer, *Odyssey*

- You should be able to
 - summarize what we know of Homer
 - name and describe the meter of the Homeric epics
 - explain the key points of the theory of oral composition
 - define the term 'genre' and provide examples of ancient Greek poetic genres

Homeric Epics

- *Iliad*: one interconnected set of episodes from the 10th and last year of Trojan War (virtually all the action takes place within a period of about a week)
- *Odyssey*: Odysseus' voyage home from Troy after the end of the war and his reestablishment in his household (covers a period of 10 years, but all the action takes place within 2 or 3 weeks)

Who was Homer?

- Many stories told about him in antiquity
 - A blind poet (see *Homeric Hymn to Apollo*, line 172)
- Many of them contradictory
 - Multiple cities claimed to be his birthplace
- Dispute about the priority of Homer and Hesiod (Homer usually regarded as earlier)
- Argument whether *Iliad* and *Odyssey* were works of the same poet

Who was Homer?

- As with Hesiod, his very early date meant that in later periods nothing definite was known about him.
- Unlike Hesiod, he says nothing about himself in his poetry (although he may include descriptions of characters similar to himself).

Who was Homer?

- Modern scholarship
 - *Iliad*: c.750 BCE? Or 725-675 BCE?
 - *Odyssey*: c.725 BCE? Or later?
 - very beginning of Archaic period
- Argument whether *Iliad* and *Odyssey* are works of one author, or two, or . . . no 'author' at all

Meter

- Poetic rhythm: patterns of syllables
 - English: stressed and unstressed
 - Greek (and Latin): long and short
- Homer: dactylic hexameter
 - ‘dactylic’ describes the basic pattern or ‘foot’: long-short-short (like a finger, *dactyl* in Greek) or long-long
 - ‘hexameter’ describes the number of feet in the line: six

Homer, *Odyssey* 1.1-5

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσε·
πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω,
πολλὰ δ' ὃ γ' ἐν πόντῳ πάθεν ἄλγεα ὃν κατὰ θυμόν,
ἀρνύμενος ἥν τε ψυχὴν καὶ νόστον ἐταίρων.

The *Odyssey* in Performance

- Link on this lecture's Page on the CLAS 131 Canvas site
- Recreation by Georg Danek of the University of Vienna and Stefan Hagel of the Austrian Academy of Sciences
- Performed with a *phorminx*, a four-stringed lyre
- *Odyssey* 8.267-366: Demodocus' story of Aphrodite and Ares

Repetitions

- Book 2, line 1:
 - When young Dawn with her rose-red fingers
shone once more

Repetitions

- Book 2, line 1:
 - When young Dawn with her rose-red fingers shone once more
- Book 3, line 451 (3.451):
 - When young Dawn with her rose-red fingers shone once more

Repetitions

- Book 2, line 1:
 - When young Dawn with her rose-red fingers shone once more
- Book 3, line 451 (3.451):
 - When young Dawn with her rose-red fingers shone once more
- 3.550:
 - When young Dawn with her rose-red fingers shone once more

Repetitions

When young Dawn with her rose-red
fingers shone once more

– 4.343, 4.484, 4.648, 5.252, 8.1, 9.168,
9.190, 9.344, 9.488, 9.624 (plus seven
others)

Repetitions

- Much more common in Greek
 - Epithets for characters
 - *glaukōpis Athēnē*, ‘gray-eyed Athena’
 - Half lines
 - *ton d’apameibomenos prosephē*, ‘and in response he/she addressed him’
 - Whole lines (‘When young Dawn...’)
 - Whole scenes (arming, eating, sacrificing)
- Explanation?

Oral Composition

- Milman Parry (1902-1935) and Albert Lord (1912-1991)
 - Repeated phrases (formulae) fit different parts of the metrical line
 - *ton d'apameibomenos prosephē*: first three and a half feet of hexameter
 - *glaukōpis Athēnē*: last two and a half feet of hexameter
 - Together, they make a complete line of dactylic hexameter

Oral Composition

- Metrically interchangeable phrases can be put together in different combinations to create entire hexameter lines:
 - *ton d'apameibomenos prosephē . . . glaukōpis*
Athēnē OR polymētis Odysseus
- Lines can be put together to create scenes; etc.
- A mix-and-match process using a set of basic building blocks

Oral Composition

- Parry-Lord Hypothesis
 - These formulae, lines, and scenes constituted the basic building blocks of the poems
 - Homeric epics were the product of a tradition of non-literate performers (bards)
 - These bards actually improvised their poems as they performed them, weaving them together from the stock of set formulae, lines and scenes; they did not simply memorize pre-existing compositions
- See further Introduction, pp. 14-16

Homeric Epic

- General agreement that the Homeric epics are **not** poems composed from scratch by a single author; they are instead the final product of a long tradition of oral composition as practiced by non-literate bards, who handed down and steadily refined their material over many generations.
- By the Classical period, this oral poetic tradition had come to be embodied in the two great epics that we have today; precisely how this happened is much debated by scholars.

Homeric Epic

As the end products of long tradition of oral poetry going back many generations, both the language and the content of the Homeric poems are very mixed.

- Language: highly artificial
 - Mixture of different dialects of Greek spoken in different areas
 - Mixture of different words and forms, some very ancient, others more recent

Homeric Epic

As the end products of long tradition of oral poetry going back many generations, both the language and the content of the Homeric poems are very mixed.

- Content
 - Some institutions and items seem to reflect Mycenaean culture (bronze weapons)
 - Others seem to reflect world of 8th century BCE (in *Od.* 1, Mentès' cargo is iron)

Genre

- What is a genre?
- French, from Old French *gendre* (whence also Modern English 'gender') from Latin *genus*, *generis* (whence also Modern English 'genus') from Indo-European *gen-* (whence also, via Germanic, Modern English 'kin', 'kindred', 'kind')

Genre

- *Oxford English Dictionary*: 'A particular style or category of works of art; esp. a type of literary work characterized by a particular form, style, or purpose.'
- Movie genres:

Genre

- *Oxford English Dictionary*: 'A particular style or category of works of art; esp. a type of literary work characterized by a particular form, style, or purpose.'
- Movie genres: Action, romance, horror, etc.
- What distinguishes one movie genre from another?

Genre

- *Oxford English Dictionary*: 'A particular style or category of works of art; esp. a type of literary work characterized by a particular form, style, or purpose.'
- Movie genres: Action, romance, horror, etc.
- What distinguishes one movie genre from another? Fixed and easily recognizable conventions (characters, music, editing style)

Genre

Ancient Greek poetic genres: form (esp. meter), content, style, approach

- Epic (example: Homer)
 - dactylic hexameter; narrative of great deeds of heroes and gods
- Didactic (example: Hesiod)
 - dactylic hexameter; wisdom and learning
- Hymns (example: Homeric)
 - dactylic hexameter; praise of deities
- Tragedy (example: Euripides)
 - iambic trimeter for dialogue, lyric meters for chorus; enactments of myth that examine the human condition

Genre

- Epics versus novels: similarities
 - both are extended narratives
- Epics versus novels: differences?

Genre

- Epics versus novels: differences
 - Epics in verse, novels in prose
 - Epics deal with heroes and gods, novels typically deal with 'everyday' people
 - Epics part of larger mythic world; novels depict self-contained fictional worlds
 - Homeric epic usually depicts its characters from the outside, not from the inside

Homer's *Odyssey*

- 24 'books' (divisions of large works, similar to chapters)
- Clear overall structure based on groups of four books, especially in first half

Homer's *Odyssey*

- Books 1-4: Telemachus
- Books 5-8: Odysseus
- Books 9-12: Odysseus' previous adventures
- Books 13-16: Odysseus and Telemachus reunited
- Books 17-24: Revenge of Odysseus
(Note 'Pronouncing Glossary' at back of book)

Next Lecture

Gods and Mortals in the *Odyssey*

Pop Quiz 3!

- The meter of the Homeric epics is:
 - iambic pentameter
 - antylic heptameter
 - dactylic hexameter
- True or false: The Homeric epics are the final product of a long tradition of oral composition.
- True or false: The *Odyssey* is divided into 24 books.

Homer's *Odyssey*

Gods and Mortals in the *Odyssey*

Reminders

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Homer's *Odyssey*

Gods and Mortals in the *Odyssey*

Homer's *Odyssey*

- Be able to
 - define the term 'double determination' and provide examples from Greek literature and art
 - analyze the relative roles of external causation and internal motivation in Greek mythic thought, and make comparisons with contemporary American culture

The Case of the Missing Husband

The Case of the Missing Husband

- Scenario 1: the wife receives a ransom note. Conclusion?

The Case of the Missing Husband

- Scenario 1: the wife receives a ransom note. Conclusion: the husband was forcibly kidnapped.
- External causation: a force or circumstance outside a person's control acts on that person to produce a particular result.

The Case of the Missing Husband

- Scenario 2: the police discover that he withdrew \$5,000 cash and rented a car; he was last seen stopping to get gas while driving west on I 40. Conclusion?

The Case of the Missing Husband

- Scenario 2: the police discover that he withdrew \$5,000 cash and rented a car; he was last seen stopping to get gas while driving west on I 40. Conclusion: he left home deliberately.
- Internal motivation: a person intentionally acts in such a way as to produce a desired result.

Causation and Motivation in the *Odyssey*: Nausicaa Does the Laundry

- Book 6, lines 15-80

Causation and Motivation in the *Odyssey*: Nausicaa Does the Laundry

- Book 6, lines 15-80
- External causation or internal motivation? Was Nausicaa's decision to do the laundry caused by Athena, or did she herself have a motivation for it?

Causation and Motivation in the *Odyssey*: Nausicaa Does the Laundry

- Book 6, lines 15-80
- External causation or internal motivation? Was Nausicaa's decision to do the laundry caused by Athena, or did she herself have a motivation for it?
- Both!

Double Determination

The gods cause people to do things that they have their own motivation to do anyway: external causation and internal motivation are precisely correlated. The question of which has priority is left unresolved.

This is especially common with gods who embody aspects of human experience.

Gods and Mortals in the *Odyssey*: Nausicaa Stands Firm

Book 6, lines 122-216

Only Alcinous' daughter held fast, for Athena
planted
courage within her heart, dissolved the
trembling in her limbs
and she firmly stood her ground and faced
Odysseus.

--153-55

Gods and Mortals in the *Odyssey*: Nausicaa Stands Firm

- What force does Athena represent?

Gods and Mortals in the *Odyssey*: Nausicaa Stands Firm

- What force does Athena represent?
 - Warfare in the specific sense of strategy, courage, discipline
 - Crafts, especially weaving
 - Wisdom, in the sense of cleverness and resourcefulness
- We can think of Athena to some extent as an external embodiment of internal human qualities.

Gods and Mortals in Art

Odysseus,
Athena,
Nausicaa,
friend of
Nausicaa

c.440 BCE



Gods and Mortals in Art



Athena, Herakles, Geryon
c. 550-540 BCE

Gods and Mortals in Art



Athena, Herakles, Hydra, Iolaos

c. 500-450 BCE

Gods and Mortals in Art

Herakles,
Erymanthian
Boar,
Eurystheus,
Athena

c. 510 BCE



Gods and Mortals in Art



Athena, Hermes, Kerberos, Herakles
c. 530-520 BCE

Gods and Mortals in Art



Gods and Mortals in Art

Athena, Theseus,
Minotaur

c. 420-410 BCE



Gods and Mortals in the *Odyssey*: Athena and Odysseus

- *Odyssey* Book 13, lines 324-42

Gods and Mortals in the *Odyssey*: Athena and Odysseus

- *Odyssey* Book 13, lines 324-42
- Athena in the *Odyssey* is both the embodiment of Odysseus' cleverness and resourcefulness and, simultaneously, a deity with her own independent existence (see esp. 3.415-424, 19.31-42).

Double Determination

- In mythic thought, the existence of external causation (i.e., the gods) does not preclude internal motivation (note the speech of Zeus: *Odyssey* 1.36-40).
- Rather, the convention of double determination represents external causation and internal motivation working in parallel; it makes it possible not to give a clear-cut answer to the question of responsibility: are the gods responsible for our actions, or are we?

Double Determination Today?

- Like the ancient Greeks, we too debate the relative importance of external causation and internal motivation in assessing the extent to which we as individuals are responsible for our actions or are subject to forces beyond our control; we just don't think of these forces as gods. How do we think of them?

Double Determination Today?

- Like the ancient Greeks, we too debate the relative importance of external causation and internal motivation in assessing the extent to which we as individuals are responsible for our actions or are subject to forces beyond our control; we just don't think of these forces as gods. How do we think of them?
- We instead think of them as physiological, psychological, and social factors: for example, malnutrition, addiction, mental illness, psychological trauma, systemic racism, etc.

Next Lecture

Homer's *Odyssey*: The Voyages of Odysseus

Study Guide on Sakai

Homer's *Odyssey*

The Voyages of Odysseus

Reminders

- Reading Quiz 4: *Odyssey*, Books 9-16. Available this evening at 6:00 PM until Saturday 9/30 at 11:59 PM; feedback available by the end of the day Sunday 10/1
- Scavenger Hunt Round 4 (Groups 4-4, 9-4, 14-4) due 11:59 PM Sunday 10/1.

Homer's *Odyssey*

The Voyages of Odysseus

The Voyages of Odysseus

- English common noun ‘odyssey’: ‘a long series of wanderings; a long adventurous journey’ (*OED*); first attested in 1880s (1798 in French)
- Comes from Greek title of poem: *Hē Odysseia*, literally ‘The Odyssean [song]; the song about Odysseus’.

The Voyages of Odysseus

- Be able to analyze Homer's account of Odysseus' voyages as both a fantastic travel tale and an exploration of serious social concerns that were current in the early Archaic period.

Travel Tales

- Stories of amazing things in distant lands
 - Wu Cheng'en(?), *Journey to the West* (1590s)
 - H. Rider Haggard, *King Solomon's Mines* (1885), *She* (1887)

Travel Tales

- What happened to travel tales when the world started to become too well known?

Travel Tales

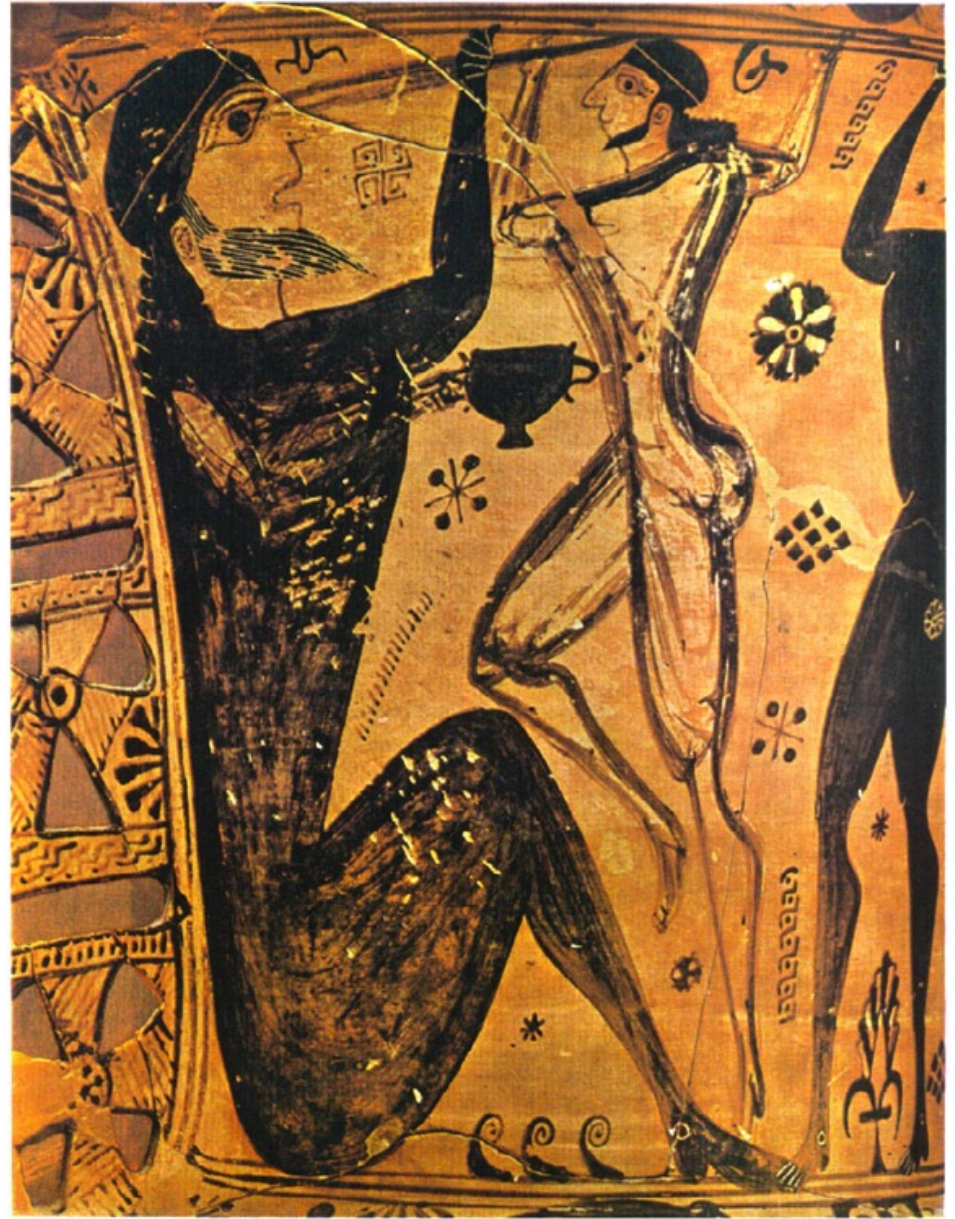
- What happened to travel tales when the world started to become too well known?
- Authors started to relocate them to other worlds: fantasy and science fiction
 - Lewis Carroll, *Alice's Adventures in Wonderland* (1865)
 - Jules Verne, *Voyage au centre de la terre* (1864), *De la terre à la lune* (1865)
 - L. Frank Baum, *The Wonderful Wizard of Oz* (1900)
 - Stanley G. Weinbaum, 'A Martian Odyssey' (1934)
 - Stanley Kubrick and Arthur C. Clarke, *2001: A Space Odyssey* (1968)

Voyages of Odysseus

- 1: Cicones (Book 9, lines 44-70)
- 2: Storms (9.71-93)
- 3: Lotus eaters (9.94-117)
- 4: Cyclops (9.118-630)
- 5: Aeolus (10.1-87)
- 6: Laestrygonians (10.88-145)
- 7: Circe (10.146-631)

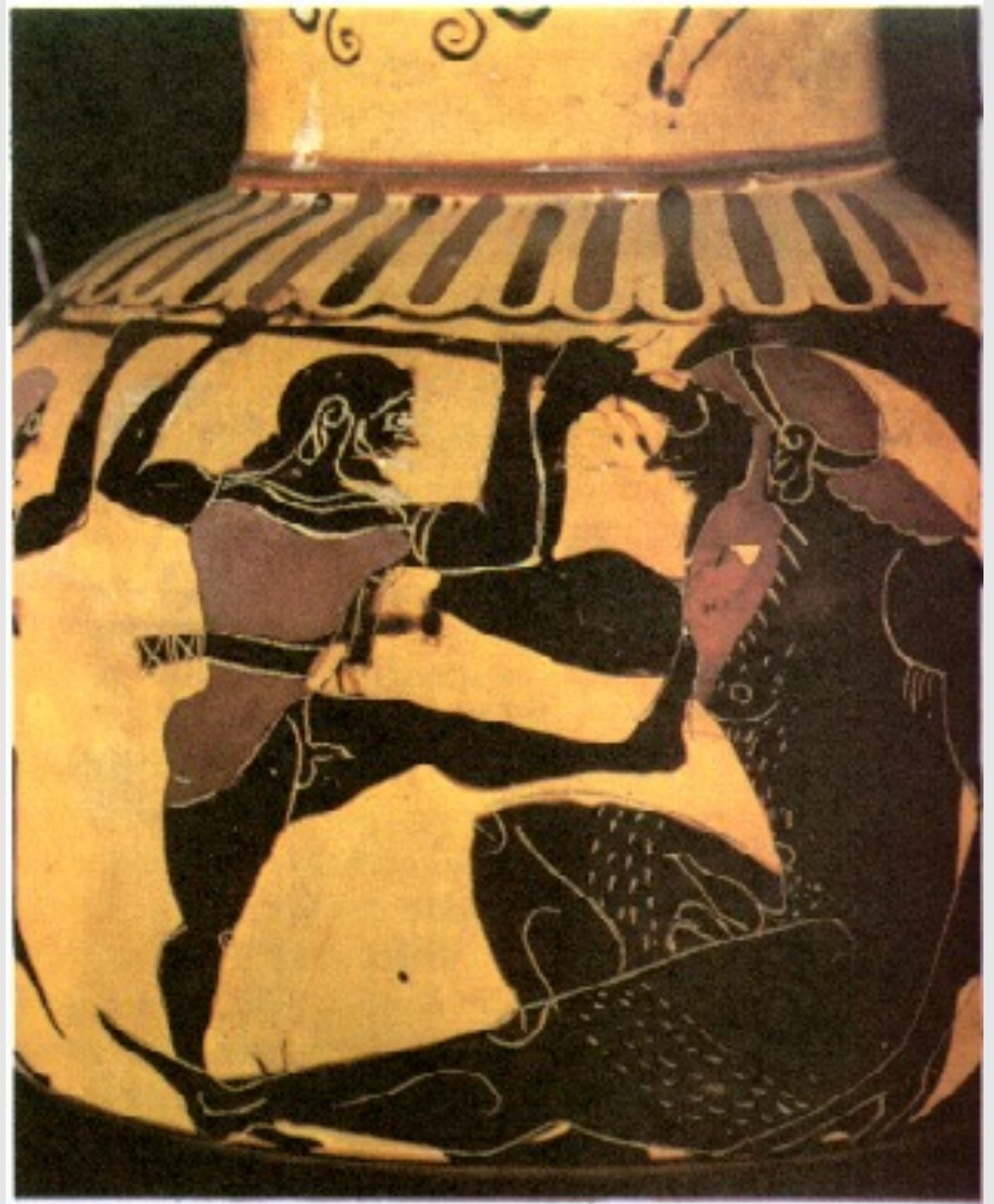
Odysseus and Cyclops

c.670-660 BCE



Odysseus and Cyclops

6th century BCE





c.540-530 BCE

Odysseus' escape



c.540-530 BCE

Voyages of Odysseus

- 1: Cicones (Book 9, lines 44-70)
- 2: Storms (9.71-93)
- 3: Lotus eaters (9.94-117)
- 4: Cyclops (9.118-630)
- 5: Aeolus (10.1-87)
- 6: Laestrygonians (10.88-145)
- 7: Circe (10.146-631)

Circe



5th century BCE

Voyages of Odysseus

8: Land of the Dead (Book 11)

9: Circe again (12.1-179)

10: Sirens (12.180-217)

11: Scylla and Charybdis (12.218-82)

12: Cattle of the Sun (12.282-434)

13: Storm; Scylla and Charybdis (12.435-83)

13: Calypso (12.484-91; Book 5)

14: Phaeacians (Books 6-8)

15: Ithaca (Book 13)

Odysseus and Sirens

c.430 BCE



Scylla

Silver coin
from
Akragas
(Agrigento)
Sicily

413-406 BCE



Voyages of Odysseus

8: Land of the Dead (Book 11)

9: Circe (12.1-179)

10: Sirens (12.180-217)

11: Scylla and Charybdis (12.218-82)

12: Cattle of the Sun (12.282-434)

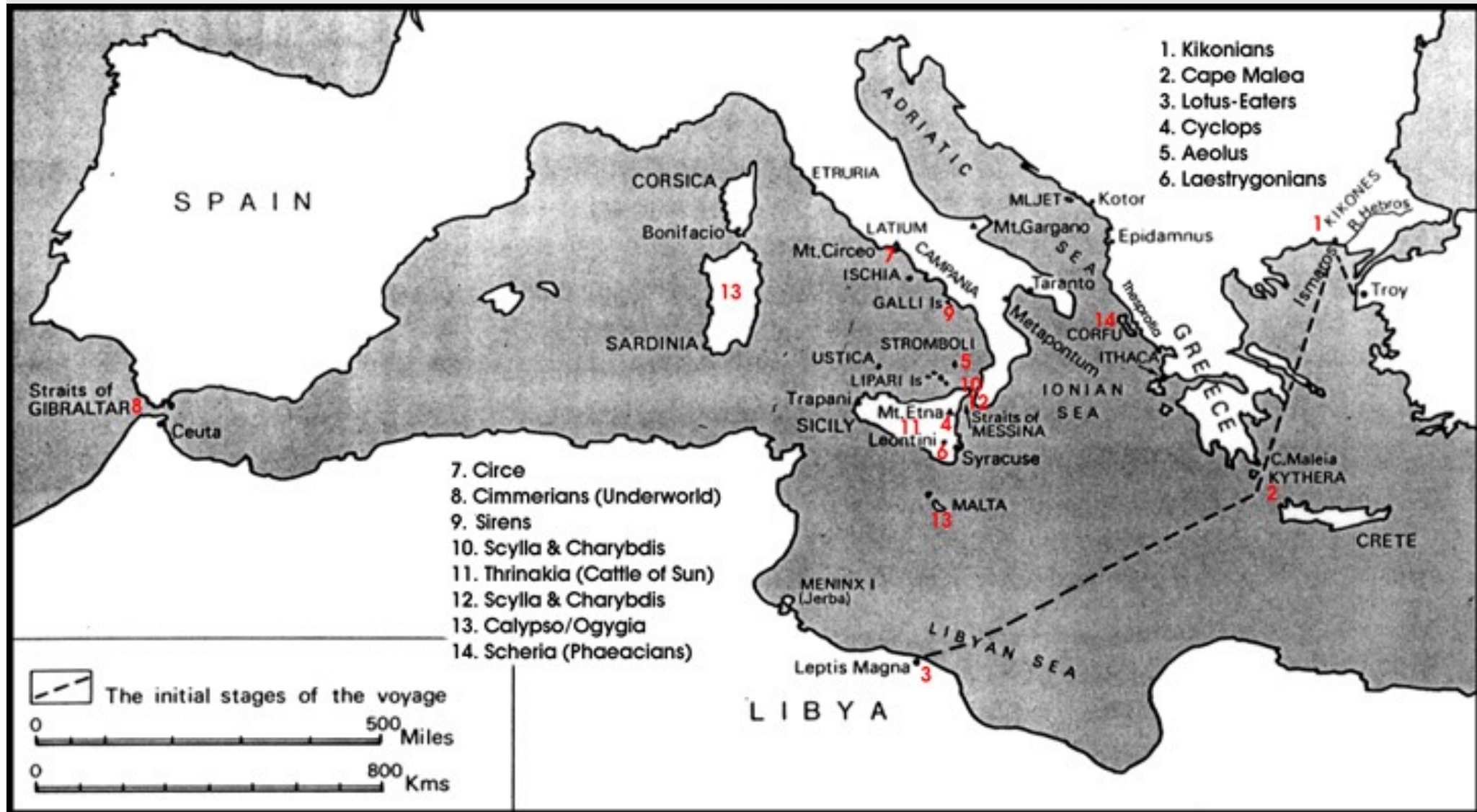
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14: Phaeacians (Books 6-8)

15: Ithaca (Book 13)

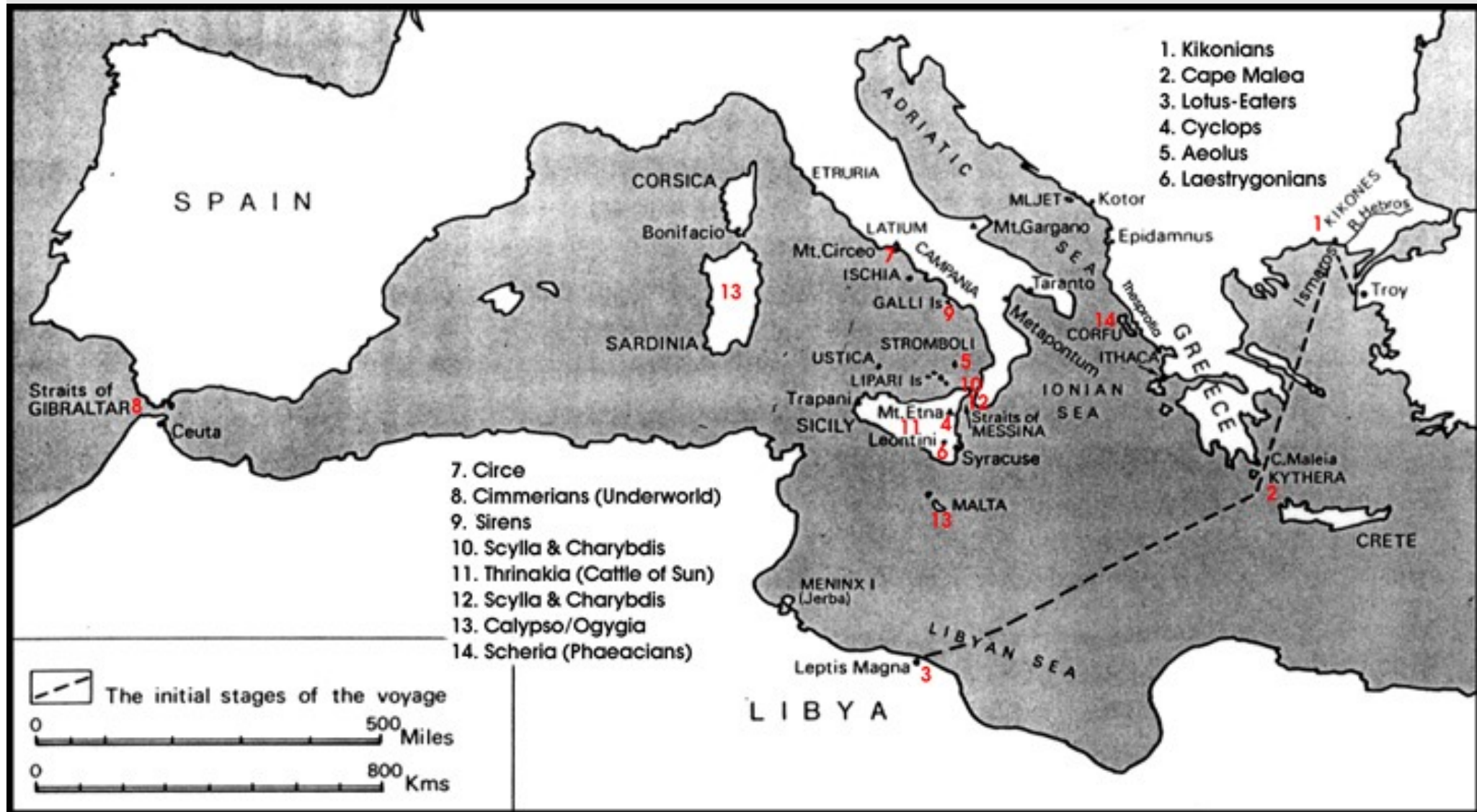
Voyages of Odysseus?



Straits of Messina: Scylla and Charybdis?



Voyages of Odysseus?



Early Archaic Period: Beginnings of Greek Colonization

- Al Mina, coast of Syria (c.800 BCE)
- Ischia, off Bay of Naples (c.775-750 BCE)
- Trapezus, southeast coast of Black Sea (c.750 BCE)

Greek Colonization



Dangers of Travel

- Dangerous natural phenomena:
- Hostile natives:
- Dangers of 'going native', forgetting your cultural identity and not returning home:

Dangers of Travel

- Dangerous natural phenomena: storms (wrath of Poseidon); Scylla and Charybdis?
- Hostile natives: Cyclopes, Laestrygonians
- Dangers of 'going native', forgetting your cultural identity and not returning home: Lotus Eaters; Sirens? Circe?

Xenia and Civilization

- Hospitality to strangers and travelers: *xenia*
- Telemachus and Athena/Mentes (1.132-206)
- What is the basic pattern of their interaction?

Xenia and Civilization

- Hospitality to strangers and travelers: *xenia*
- Telemachus and Athena/Mentes (1.132-206)
 - Host greets stranger
 - Provides food and drink
 - Only then asks name and business
 - On departure, offers gifts (1.355-60)
- Compare Nestor and Telemachus (Book 3), Menelaus and Telemachus (Book 4), Eumaeus and Odysseus (Book 14)

Xenia and Civilization

- How is *xenia* enforced?

Xenia and Civilization

- How is *xenia* enforced?
- Eumaeus: 'It's wrong, my friend, to send any stranger packing Every stranger and beggar comes from Zeus' (14.64-68; cf. 14.439-40)
- Do only Greeks observe the custom of *xenia*?

Xenia and Civilization

- How is *xenia* enforced?
- Eumaeus: 'It's wrong, my friend, to send any stranger packing Every stranger and beggar comes from Zeus' (14.64-68; cf. 14.439-40)
- Nausicaa : 'here's an unlucky wanderer strayed our way and we must tend him well. Every stranger and beggar comes from Zeus' (6.226-28)
- Phaeacian hospitality (Books 7-8)

Xenia and Civilization

Cyclops (9.241-330): *xenia* turned upside-down

Xenia and Civilization

Cyclops (9.241-330): *xenia* turned upside-down

- Immediately asks name and business
- Odysseus: ‘Respect the gods, my friend. We’re suppliants--at your mercy! Zeus of the Strangers [Xenios] guards all guests and suppliants: strangers are sacred--Zeus will avenge their rights!’ (9.303-05)
- Cyclops: ‘We Cyclops never blink at Zeus I’d never spare you in fear of Zeus’ hatred’ (9.309-12)
- Uses guests as food, instead of providing them with food

Next Lecture

Story-Tellers and Story-Telling
in the *Odyssey*

Homer's *Odyssey*

Story-Tellers and Story-Telling

Reminders

- Reading Quiz 4: *Odyssey*, Books 9-16. Available until Saturday 9/30 at 11:59 PM; feedback available by the end of the day Sunday 10/1
- Scavenger Hunt Round 4 (Groups 4-4, 9-4, 14-4) due 11:59 PM Sunday 10/1.

Homer's *Odyssey*

Story-Tellers and Story-Telling

Story-tellers and Story-telling

- Be able to
 - explain the difference between plot and narrative structure
 - describe the narrative structure of the *Odyssey*
 - identify the different types of story-tellers and narrators in the *Odyssey*
 - discuss the factors that determine the reliability of story-tellers, and how these relate to the character of Odysseus

Odyssey: Narrative Structure

- Plot: the key events of the story in the order in which they take place
- Narrative structure: the order in which the author narrates the events of the story

Odyssey: Narrative Structure

- *Odyssey*: complex narrative structure
 - Begins *in medias res*, ‘in the middle of things’
 - Begins with two separate story-lines (Telemachus and Odysseus) that eventually merge
 - Contains retrospective narrative (‘flashback’) in Books 9-12

Odyssey: Plot

Plot (order of events)

Odyssey: Plot

Plot (order of events)

- Books 9-12: Odysseus' adventures up to Calypso
- Books 5-8: Odysseus from Calypso to Phaeacians [and] Books 1-4: Telemachus from Ithaca to Sparta
- Books 13-16: Odysseus [13-14] and Telemachus [15] return to Ithaca and join up [16]
- Books 17-24: Odysseus' revenge and resolution of plot

Story-tellers in the *Odyssey*

- Professional story-tellers or bards; examples?

Story-tellers in the *Odyssey*

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 - Phemius (1.169-80, 374-414; 22.346-81)
 - Demodocus (8.50-126, 287-413, 527-84)
- Characteristics?

Story-tellers in the *Odyssey*

- Professional story-tellers or bards; examples:
 - Phemius (1.169-80, 374-414; 22.346-81)
 - Demodocus (8.50-126, 287-413, 527-84)
- Characteristics:
 - Entertain at banquets and other gatherings
 - Sing to the lyre
 - Are described as inspired by the gods (esp. 8.50-53)

Story-tellers in the *Odyssey*

- Examples of stories told by bards?

Story-tellers in the *Odyssey*

- Examples of stories told by bards:
 - Gods
 - Ares and Aphrodite (Demodocus: 8.302-410)
 - Heroes
 - The Achaeans' Journey Home from Troy (Phemius: 1.375)
 - The Strife Between Odysseus and Achilles at Troy (Demodocus: 8.89-98)
 - The Trojan Horse (Demodocus: 8.559-584)

Story-tellers in the *Odyssey*

- Ordinary people (non-professionals); examples?

Story-tellers in the *Odyssey*

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 - Nestor, Menelaus, Odysseus
- Contexts?

Story-tellers in the *Odyssey*

- Ordinary people (non-professionals); examples:
 - Nestor, Menelaus, Odysseus
- Contexts:
 - *Xenia*: guest tells story to host
 - Minimal: Athena/Mentes to Telemachus (1.207-13)
 - Detailed: Odysseus to Eumaeus (14.219-407)
 - Incredibly detailed: Odysseus to Phaeacians (Books 9-12)
 - Search for news: host tells story to guest
 - Nestor and Menelaus to Telemachus

Story-tellers in the *Odyssey*

- Prophets and seers; examples?

Story-tellers in the *Odyssey*

- Prophets and seers; examples:
 - Proteus, as reported by Menelaus (4.551-641): the past
 - Circe (10.554-595, 12.41-153): the future
 - Tiresias (11.111-157): the future

Narrators in the *Odyssey*

- Different kinds of narrators
 - First person
 - Second person
 - Third person

Narrators in the *Odyssey*

- Different kinds of narrators
 - First person ('I', 'we')
 - Second person ('you')
 - Third person ('he', 'she', 'they')
- Examples in *Odyssey*?

Narrators in the *Odyssey*

- Different kinds of narrators
 - First person (‘I’, ‘we’)
 - Second person (‘you’)
 - Third person (‘he’, ‘she’, ‘they’)
- Examples in *Odyssey*
 - First person: Nestor, Menelaus, Odysseus
 - Second person: Circe, Tiresias
 - Third person: Demodocus, Proteus

Narrators in the *Odyssey*

- Most important narrator?

Narrators in the *Odyssey*

- Most important narrator? Homer!
- What kind of narrator?

Narrators in the *Odyssey*

- Most important narrator? Homer
- A third person narrator: the story that he tells is always in the third person (with exception of Eumaeus)
- Does Homer ever refer to himself in the first person?

Narrators in the *Odyssey*

- Most important narrator? Homer
- A third person narrator: the story that he tells is always in the third person (with exception of Eumaeus)
- Does Homer ever refer to himself in the first person? Yes: 'Sing to me of the man, Muse, the man of twists and turns' (1.1). The only thing that the narrator of the *Odyssey* reveals about himself.

Homer as Story-teller

- What kind of story-teller?

Homer as Story-teller

- What kind of story-teller? Inspired by gods, tells third-person stories of gods and heroes

Homer as Story-teller

- What kind of story-teller? Inspired by gods, tells third-person stories of gods and heroes: just like Phemius and Demodocus, and so presumably a professional bard
- Homer tells the story of 'Odysseus' Journey Home from Troy', just as Phemius tells the story of the 'Achaeans' Journey Home from Troy' (1.375)
- Phemius and Demodocus as 'self-portraits'?

Reliability of Story-tellers

- Problem of unreliable story-tellers:
Eumaeus (14.143-151 and 423-438); cf.
Telemachus (1.470-478)
- What makes story-tellers reliable?
 - Circe and Tiresias (seers)
 - Proteus, Phemius and Demodocus (bards)
 - Nestor and Menelaus (ordinary people)

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 - Nestor and Menelaus (ordinary people): character

Reliability of Story-tellers

“Ah Odysseus,” Alcinous replied, “one look at you
and we know that you are no one who would cheat us--
no fraud, such as the dark soil breeds and spreads
across the face of the earth these days. Crowds of
vagabonds

frame their lies so tightly none can test them. But you,
what grace you give your words, and what good sense
within!

You have told your story with all a singer’s skill,
the miseries you endured, your great Achaeans too.”

(11.411-18)

Reliability of Story-tellers

Odysseus (first person narrator)

- to Phaeacians (Books 9-12)
- to Athena, in disguise (13.290-324)
- to Eumaeus (14.220-407)
- to Laertes (24.338-52)

- What do the last three stories have in common?

Reliability of Story-tellers

Odysseus (first person narrator)

- to Phaeacians (Books 9-12)
- to Athena, in disguise (13.290-324)
- to Eumaeus (14.220-407)
- to Laertes (24.338-52)

- What do the last three stories have in common? They're all lies!

Reliability of Story-tellers

Athena to Odysseus (13.329-34)

Any man--any god who met you--would have to be
some champion lying cheat to get past you
for all-round craft and guile! You terrible man,
foxy, ingenious, never tired of twists and tricks--
so, not even here, on native soil, would you give up
those wily tales that warm the cockles of your heart!

Reliability of Story-tellers

Did Odysseus tell the Phaeacians the truth?

Pop Quiz 4!!

- True or False: Narrative structure refers to the order in which the author narrates the events of a story.
- Which of the following is NOT a professional bard in the *Odyssey*?
 - Demodocus
 - Menelaus
 - Phemius
- True or False: Odysseus is an example of a first-person narrator.

Next Lecture

Families in the *Odyssey*

Study Guide on Canvas

Homer, *Odyssey*

Families in the *Odyssey*

Written Analysis 1

- Papers with comments and grades become available in Assignments at the end of class
- We are glad to discuss your papers with you; please see the person who graded your paper and make an appointment in advance.

Midterm

- Wednesday 10/4
- In class, hard copy; bring blue books (available in Student Stores)
- Closed book and closed note
- Write your name, course (CLAS 131 or CLAS 131H), and Discussion Group number (if applicable) on blue book
- Detailed guide available in the Files folder of the CLAS 131 Canvas site

Homer, *Odyssey*

Families in the *Odyssey*

Families in the *Odyssey*

- Be able to describe the role of family relationships in the *Odyssey* by analyzing
 - key story-telling techniques (narrative structure, comparisons between families)
 - key characters (Telemachus, Penelope)

Odyssey: Narrative Structure

- Narrative structure
 - Plot: order in which the events actually take place
 - Narrative structure: order in which the author narrates the events
- Odyssey: complex narrative structure
 - Begins *in medias res*, ‘in the middle of things’
 - Begins with two separate story-lines (Telemachus and Odysseus) that eventually merge
 - Contains retrospective narrative (‘flashback’) in Books 9-12)

Narrative Choices

- Why did Homer use such a complex narrative structure for the *Odyssey* (a beginning *in medias res*, two separate story-lines that merge, an internal narrator delivering a retrospective narrative)?

Narrative Choices

- Why did Homer use such a complex narrative structure for the *Odyssey* (a beginning *in medias res*, two separate story-lines that merge, an internal narrator delivering a retrospective narrative)?
 - Creates interest and variety for audience; generates suspense
 - Highlights certain aspects of the story in order to create thematic emphases

Narrative Choices

- What did Homer choose as his starting point in the narrative structure of the *Odyssey*?

Narrative Choices

- What did Homer choose as his starting point in the narrative structure of the *Odyssey*?
 - Preface: Odysseus' situation (1.1-24)
 - Athena and Zeus discuss Odysseus (1.24-112)
 - Ithaca: the suitors, Telemachus, Penelope (1.112-506)
 - Telemachus' dealings with the suitors, visits to Nestor and Menelaus (Books 2-4)

Narrative Choices

- Why did Homer choose this as his starting point?

Narrative Choices

- Why did Homer choose this as his starting point?
 - Emphasizes the importance of Odysseus by depicting his family and friends talking about him
 - Creates suspense: unlike Odysseus, we know the danger of the situation that he will have to deal with when he does return home
 - Establishes the focus of poem: not the voyages themselves, but the restoration of family relationships (father and son, husband and wife) and the reestablishment of the household

Telemachus

- When we first see Telemachus, what is he doing (1.132-138)?

Telemachus

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- What happens as the result of Athena's visit?

Telemachus

- When we first see Telemachus, what is he doing (1.132-138)?
 - Daydreaming that his father would return and drive away the suitors
- What happens as the result of Athena's visit?
 - He stops daydreaming and takes action: he grows up (see esp. 1.341-342, 396-414 and 420-439)
 - Telemachus must become a man before his father returns in order to assist him in the way that's required (see esp. 16.342-344)

Functional and Dysfunctional Families

Athena to Telemachus (1.341-345):

You must not cling to your boyhood any longer—

it's time you were a man. Haven't you heard

What glory Prince Orestes won throughout the world

When he killed that cunning, murderous Aegisthus,

Who'd killed his famous father?

Functional and Dysfunctional Families

- Agamemnon, Clytemnestra, Aegisthus, Orestes
 - 1.34-52 (Zeus to gods)
 - 1.342-345 (Athena to Telemachus)
 - 3.218-225 and 290-352 (Nestor to Telemachus)
 - 4.573-604 (Proteus to Menelaus)
 - 11.457-524 (Agamemnon to Odysseus)

Functional and Dysfunctional Families

Agamemnon

Odysseus

Clytemnestra

Penelope

Aegisthus

Suitors

Orestes

Telemachus

Functional and Dysfunctional Families

- The references to this story serve as a warning first to the audience (Books 1-4) and then to Odysseus himself (Book 11) of the problem that awaits him at home.
- They also encourage the audience to reflect on what makes the difference between a functional and a dysfunctional family.

Functional and Dysfunctional Families

Agamemnon

Odysseus

Clytemnestra

Penelope

Aegisthus

Suitors

Orestes

Telemachus

Functional and Dysfunctional Families

Agamemnon

Odysseus

Clytemnestra

Penelope

Aegisthus

Suitors

Orestes

Telemachus

Functional and Dysfunctional Families

- The references to this story gradually shift their focus from Aegisthus (Zeus) to Orestes (Athena, Nestor) and lastly to Clytemnestra (Agamemnon).

Functional and Dysfunctional Families

Agamemnon to Odysseus (11.499-518)

So even your own wife--never indulge her too far.
Never reveal the whole truth, whatever you may know;
just tell her a part of it, be sure to hide the rest.
Not that you, Odysseus, will be murdered by your wife.

.....

But *my* wife--she never
even let me feast my eyes on my own son;
she killed me first, his father!
I tell you this--bear it in mind, you must--
when you reach your homeland steer your ship
into port in secret, never out in the open . . .
the time for trusting women's gone forever!

Odysseus' Caution

- With Athena (in disguise) (13.284-289)
- With Eumaeus (14.135-141)
- With Telemachus (16.100-124)
- In making plans (16.298-341)
- With Argos (17.317-341)
- With Penelope (19.47-49, 234-245)
- With Eurycleia (19.528-554)

The Faithful Penelope?

- What does Telemachus think about his mother?

The Faithful Penelope?

- Telemachus to Mentos (1.248-255):
I'll try, my friend, to give you a frank answer.
Mother has always told me I'm his son, it's
true,
but I am not so certain. Who on his own,
has ever really known who gave him life?
.....
Since you ask me, yes, they say I am his
son.

The Faithful Penelope?

- Penelope's indecisiveness
 - Telemachus (1.289-291 and 16.82-86)
- Penelope's decision: the trial of the bow (19.641-655)

The Cautious Penelope

- 19.248-250: with the disguised Odysseus
- 23.1-95: with Eurycleia
- 23.95-258: with Odysseus

The Cautious Penelope

- 19.248-250: with the disguised Odysseus
- 23.1-95: with Eurycleia
- 23.95-258: with Odysseus
 - With her command to move the bed, Penelope tests the tester and shows herself to be a true match for Odysseus.

Pop Quiz 6!!

- True or false: The narrative of the *Odyssey* begins with Odysseus.
- Which of the following members of Agamemnon's family is NOT discussed in the *Odyssey*?
 - Orestes
 - Iphigeneia
 - Clytemnestra
- True or false: When Odysseus returns to Ithaca, he is careful not to reveal his identity too quickly.